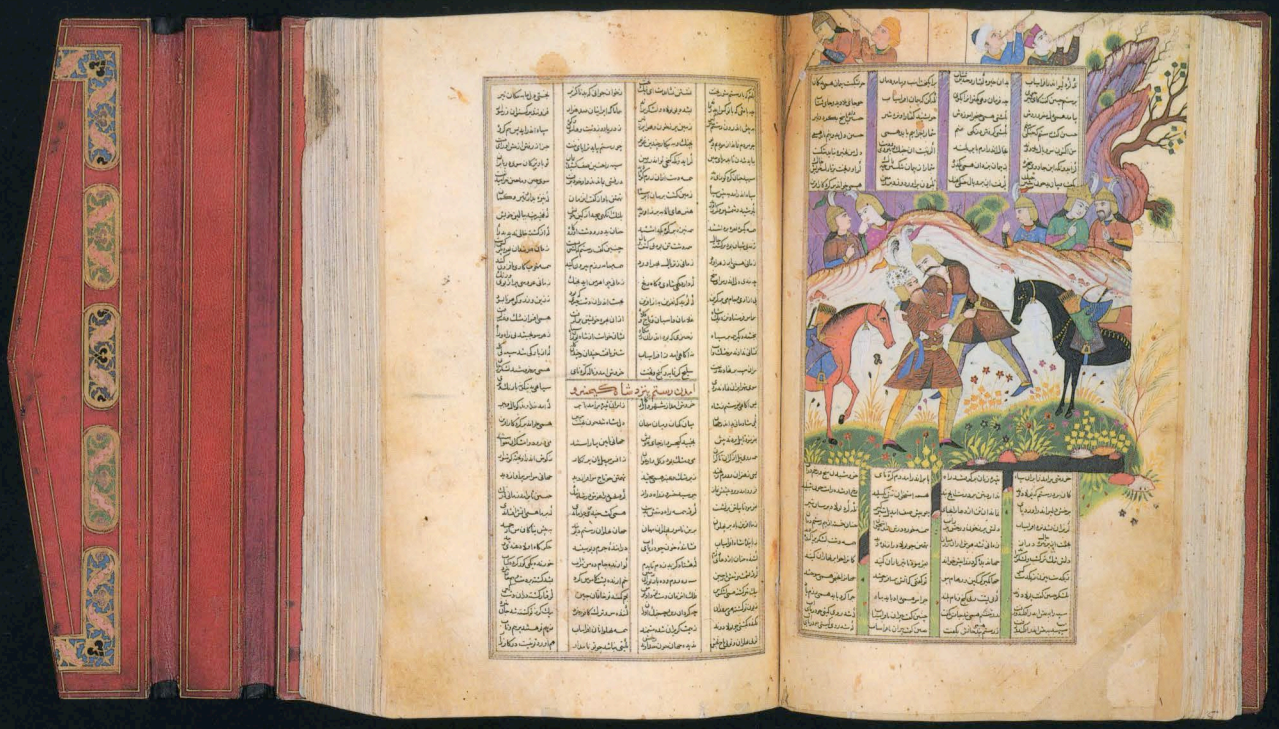
LEGACIES OF GENIUS





A Celebration of Philadelphia Libraries

LEGACIES OF GENIUS

A Celebration of Philadelphia Libraries

Philadelphia Area Consortium of Special Collections Libraries

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LEGACIES OF GENIUS

A Celebration of Philadelphia Libraries

A SELECTION OF

BOOKS, MANUSCRIPTS, AND WORKS OF ART



Edited by Edwin Wolf 2nd

PHILADELPHIA · 1988

Philadelphia Area Consortium of Special Collections Libraries

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Preface

"Books are the legacies that a great genius leaves to mankind, which are delivered down from generation to generation, as presents to the posterity of those who are yet unborn."
JOSEPH ADDISON, *The Spectator* (1711)

IT WAS THE REMARKABLE ABUNDANCE of great books and manuscripts—"legacies," as Addison would have called them—and a conviction that these resources should be better known that prompted the heads of sixteen institutions to create the Philadelphia Area Consortium of Special Collections Libraries. Its formation was proposed in the Spring of 1985 by Ellen S. Dunlap (Rosenbach Museum & Library) and Marie E. Korey (Free Library of Philadelphia), who initially envisioned a series of monthly informal discussions among the heads of special collections libraries. New in their own positions and challenged in their attempts to secure public visibility and support, Dunlap and Korey perceived a need for more frequent communication with colleagues in the area. Of particular concern were issues in conservation, cataloguing, collection development, public programs, publicity, and fund-raising.

Concern over these issues was not new. In 1942 with funding from the Carnegie Corporation, the Philadelphia Bibliographical Center published a landmark study, *Philadelphia Libraries: A Survey of Facilities, Needs and Opportunities*. The editors presented a valuable survey and appraisal of the area's libraries, an essay on the history of library cooperation in Europe and America, and descriptions of union library catalogues, interlibrary loan programs, cooperative cataloguing, specialization and other aspects of working together for the mutual benefit of the participants. Now was as good a time as any to establish a strategy for implementing these ideas.

That strategy came from Edwin Wolf 2nd, Librarian Emeritus of the Library Company of Philadelphia, who proposed the present exhibition. Wolf knew from considerable experience that a specific project like an exhibition could provide the necessary focus for the group's efforts. It would also be, he pointed out, the most effective way of meeting the Consortium's first objective: to build visibility for its members as intrinsically important assets for the intellectual and cultural life of Philadelphia, the region, and the nation. "Legacies of Genius" was planned as an ambitious effort to engage the interest and attention of a broad audience. The agenda included not only the exhibition and catalogue, but also a series of public programs to broaden and strengthen their impact and an extensive publicity campaign.

Work on the project has been truly a collaborative effort. Staff from each library proposed items to be included in the exhibition and drafted the catalogue entries. Final selections were made by Guest Curator Wolf, who edited and revised the essays, adding in some cases liberal amounts of his characteristic spice. The labor was shared by many. Contributors to the catalogue were, from the Academy of Natural Sciences, Sylva Baker, Janet Evans, Zenona Holszanska, Frances Lesser, Carol Spawn, and Brian Convery; from the American Philosophical Society, David J. Rhees and Elizabeth Carroll-Horrocks; from the Annenberg Research Institute, Michael Terry and Claudia A. Bloom; from the Athenaeum of Philadelphia, Roger

W. Moss, Keith A. Kamm, and Bruce Laverty; from Bryn Mawr College Library, James Tanis, Leo M. Dolenski, John Dooley, and Mary S. Leahy; from the College of Physicians of Philadelphia, Thomas A. Horrocks and Fred W. Jenkins; from the Free Library of Philadelphia, Walter A. Frankel, Frank M. Halpern, Cornelia S. King, and Marie E. Korey; from Haverford College Library, Diana Alten, Edwin B. Bronner, Elisabeth Potts Brown, Nancy Magnuson, and Shirley Stowe; from the Historical Society of Pennsylvania, Rachel M. Dach, David Fraser, Nancy J. Halli, Peter J. Parker, Linda Stanley, Theresa A. Snyder, and Glenys A. Waldman; from the Library Company of Philadelphia, James N. Green, Karen Nipps, Phillip Lapsansky, and Kenneth Finkel; from Presbyterian Historical Society, Gerald W. Gillette; from the Rosenbach Museum & Library, Leslie A. Morris, Carol Jones Neuman, Kimerly Rorschach, and Patricia C. Willis; from St. Charles Borromeo, Sister M. John Aloyse and the Rev. John B. DeMayo; from Swarthmore College Libraries, Michael J. Durkan, Albert W. Fowler, and Jean R. Soderlund; from Temple University Libraries, Jean Skipp, Stephanie Morris, and Thomas M. Whitehead; and from the University of Pennsylvania Libraries, Daniel H. Traister, Christine A. Ruggere, Elizabeth Mosimann, Kathleen Reed, and Georgianna Ziegler. Elizabeth A. Peterson of the University of Pittsburgh drafted the description for the Free Library's *Psalterium*.

The edited catalogue descriptions were distributed to several specialists who graciously agreed to review the copy. Whitfield J. Bell, Jr., Edmund and Dorothy S. Berkeley, Jeffrey A. Cohen, Joseph Ewan, the Rev. Joseph F. Martino, the Rev. Msgr. James McGrath, Ruth Mortimer, Christine A. Ruggere, Nahum Sarna, Alice D. Schreyer, Morris Vogel, and Roger S. Wieck read portions of the manuscript and made valuable suggestions for improvement.

The massive task of organizing this collaborative writing effort fell to Joan A. Irving, Project Coordinator, who was assisted in the preparation of the manuscript by William E. Arndt (Rosenbach), Tina P. Gilliam (Free Library), and Cheryl Davis of the Consortium staff. Final copy-editing of the manuscript was done by John C. Van Horne.

There are many, many more whose contributions to the entire project should be acknowledged: Edward C. Carter II (American Philosophical Society) and William B. Miller (Presbyterian Historical Society), for support in initial planning; ElRoy Quenroe of Quenroe Design Associates, for his imaginative and innovative exhibition design; Frank Armstrong, for photography; Stephen Harvard of the Meriden-Stinehour Press, for design of the catalogue; Paul N. Banks, for advice on conservation of items in the exhibition; Sky Meadow Bindery, Nicholas Pickwoad, the Conservation Center for Art and Historic Artifacts, and staff conservators Rolf Kat (Historical Society), Hedi Kyle (American Philosophical Society), and Jennifer Woods (Library Company) for expert conservation treatment; Elizabeth Jarvis, David Cassedy and Salvatore Massare (all of the Historical Society) and Gordon M. Marshall (Library Company), for assistance in the exhibition installation; Nash Cox, for assistance in developing public programs; Cynthia Little, for coordination of educational programs; Betsey Hansell, for her work on the exhibit labels; Thomas A. Horrocks, for coordinating the PATHS programs; Mary S. Leahy, for compiling and editing the Consortium brochure; and Carol Spawn, for coordinating the workshops; Lee F. Driscoll, Stanley E. Abelson, Harry R. Belinger, Clifford Brenner, Richard A. Doran, Polly Friedman, William P. Howe, and Faye S. Olivieri, for advice in public relations planning; the staff of Resnick Communications, Inc., for professional public relations counsel; and Anne P. Meyers, for accounting services.

Throughout it all, Joan A. Irving has served in the indispensable role of Project Coordinator. She capably and cheerfully handled the complex and diverse tasks of executing an ambitious project made even more complicated by its cooperative nature, and has earned the appreciation and admiration of all.

Our deepest thanks are also extended to Edwin Wolf 2nd. To this project he has given unstintingly

of himself, providing judicious amounts of inspiration, provocation, dedication, plain hard work, and unbridled enthusiasm. As curator, Wolf has demonstrated the wealth and variety of Philadelphia's libraries. In revealing this rich legacy, he has also challenged us to continue our cooperative efforts to make them better known, reminding us however of the words of another great Philadelphia bookman, Poor Richard:

"Tis easy to frame a good bold resolution;
But hard is the Task that concerns execution."

THE CONSORTIUM EXECUTIVE COMMITTEE

Marie E. Korey
Chairman, Consortium
Executive Committee
The Free Library of
Philadelphia

Peter J. Parker
The Historical Society
of Pennsylvania

Ellen S. Dunlap
The Rosenbach Museum
& Library

John C. Van Horne
The Library Company
of Philadelphia

Foreword

FOR FAR TOO LONG Philadelphians have not made the most of, boasted of, their civic assets. In fact, haunted by an urban inferiority complex, they have not even themselves searched out what they should be proud of. Among many excellencies—if they only knew about them—they should glory in the remarkable, spine-tingling resources of the special collections in the area's libraries. Alas, they don't know that most of them exist. They certainly don't know the quality, variety, and excitement of their holdings. It's time to let them know.

As long ago as 1955 on the occasion of the meeting in Philadelphia of the Association of College and Research Libraries, thirteen institutions and Mr. Lessing J Rosenwald joined in "A Cooperative Exhibition of Rare Books and Manuscripts." Held at the University Museum, *Philadelphia's Riches* was a brave attempt, but it had no local nor lasting impact. It was situated too far from the milling crowd, the exhibition was seen chiefly by librarians attending the conference; there was no catalogue printed, and the public at large was not reached through publicity or programs.

Now sixteen area libraries have joined to show what superb—and unexpected—riches they have. They are convinced that a world-class exhibition with an impressive catalogue, buttressed by public programs and given a heaping measure of publicity, can create a strong and lasting impression locally and even internationally. All the academic institutions with special collections (University of Pennsylvania, Temple, Haverford, Bryn Mawr, and Swarthmore), a remarkable array of sectarian libraries (Annenberg Research Institute, St. Charles Borromeo Seminary, and Presbyterian Historical Society), specialized scientific ones (Academy of Natural Sciences and College of Physicians), the two venerable and still verdant Franklin-founded institutions and their not-quite-so-old fellows (Library Company, American Philosophical Society, Athenaeum, and Historical Society of Pennsylvania), the large rare-book collection of the Free Library and the remarkable smaller one of the Rosenbach Museum and Library, these make a whole greater than the sum of the parts.

It was the certainty that the libraries were sitting on hidden wealth that moved them jointly to focus a sixteen-bulb spotlight on their treasures. The enthusiastic cooperation and the collegiality of the librarians are in themselves major steps toward Philadelphia's realization of its assets. The heads of the libraries and their staffs did not know each other. A growing camaraderie among them and en masse visits of staff members of all the collections to the buildings of their colleagues have assured the success of a cooperative venture. The exhibition and collateral programs have already stimulated joint planning in other phases of the libraries' operations. That the Philosophical Society, Historical Society, and Library Company have for a decade worked together on exhibitions and publications is an example of what could take place on a wider scale.

The availability of such great books and manuscripts, all in local libraries, for the curious to see, the teachers to use for teaching, the scholarly to study, and the autodidact to assimilate into his or her store of knowledge will come as a surprise to most Philadelphians, to most Americans, and certainly to foreign visitors. What a wealth there is!

The surprises are many, the resources almost overwhelming, and the selection for the exhibition embarrassed by riches. The items included are limited to manuscripts, books, prints, drawings, and photographs on vellum and paper. In age they range from a manuscript of the Haggadah (Service for Passover), a thousand years old, to Von Neumann's original typescript of the first stored computer program. There is a jewel-like illuminated manuscript Psalter of the 13th century and a Persian epic with colorful miniatures of the 16th. Important autograph letters of the scientists Galileo and Newton are included and a touching love letter of the poet Keats. Books printed before Columbus discovered America and the 1493 published announcement of that great event share the spotlight with the original autograph manuscripts of Dickens's *Pickwick Papers* and Poe's *Murders in the Rue Morgue*.

Many first editions are featured, among them Dante's *Comedia Divina*, the famous Shakespeare Folio of 1623, Milton's *Paradise Lost*, Defoe's *Robinson Crusoe*, Twain's *Adventures of Huckleberry Finn*, and Beatrix Potter's *The Tale of Peter Rabbit*. The only known copy of a proof of the first printing of the Declaration of Independence and James Wilson's autograph draft of the Constitution are among the significant American historical documents. Classics of medicine, strikingly illustrated, range along with other items documenting ground-breaking advances in science from the earliest pictures of objects under a microscope to Einstein's theory of relativity and Smyth's report of the explosion of the first atomic bomb. Birds (in Audubon's famous elephant folio), animals, flowers, and fish in gorgeous colors are to be seen. The whole is a kaleidoscope of history, literature, science, and art.

The sixteen libraries do, indeed, have on the shelves of their rare-book and manuscript departments an extensive and exciting array. It is hoped that the selected items in the exhibition will whet the appetite of many to see for themselves how much more there is that couldn't be shown. The libraries of the Philadelphia area are rich in resources. Trumpet that to the world!

Edwin Wolf 2nd
Guest Curator

Acknowledgments

We are grateful to the following contributors for their support of "Legacies of Genius."

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Hunt Manufacturing Co.
Philadelphia Alliance for Teaching Humanities in the Schools
Philadelphia Electric Company
Provident National Bank
Lynda and Stewart Resnick for The Franklin Mint

ARA Services
Hermes Foundation
The Rittenhouse Foundation



1 ❧ Psalterium







25 ❧ BIBLE, OLD TESTAMENT The Song of Songs Which Is Solomon's



105 ❧ WILLIAM HACK Autograph Manuscript of "Waggoner of the South Sea"



112 ❧ MAXIMILIAN, PRINZ VON WIED-NEUWIED Travels in the Interior of North America



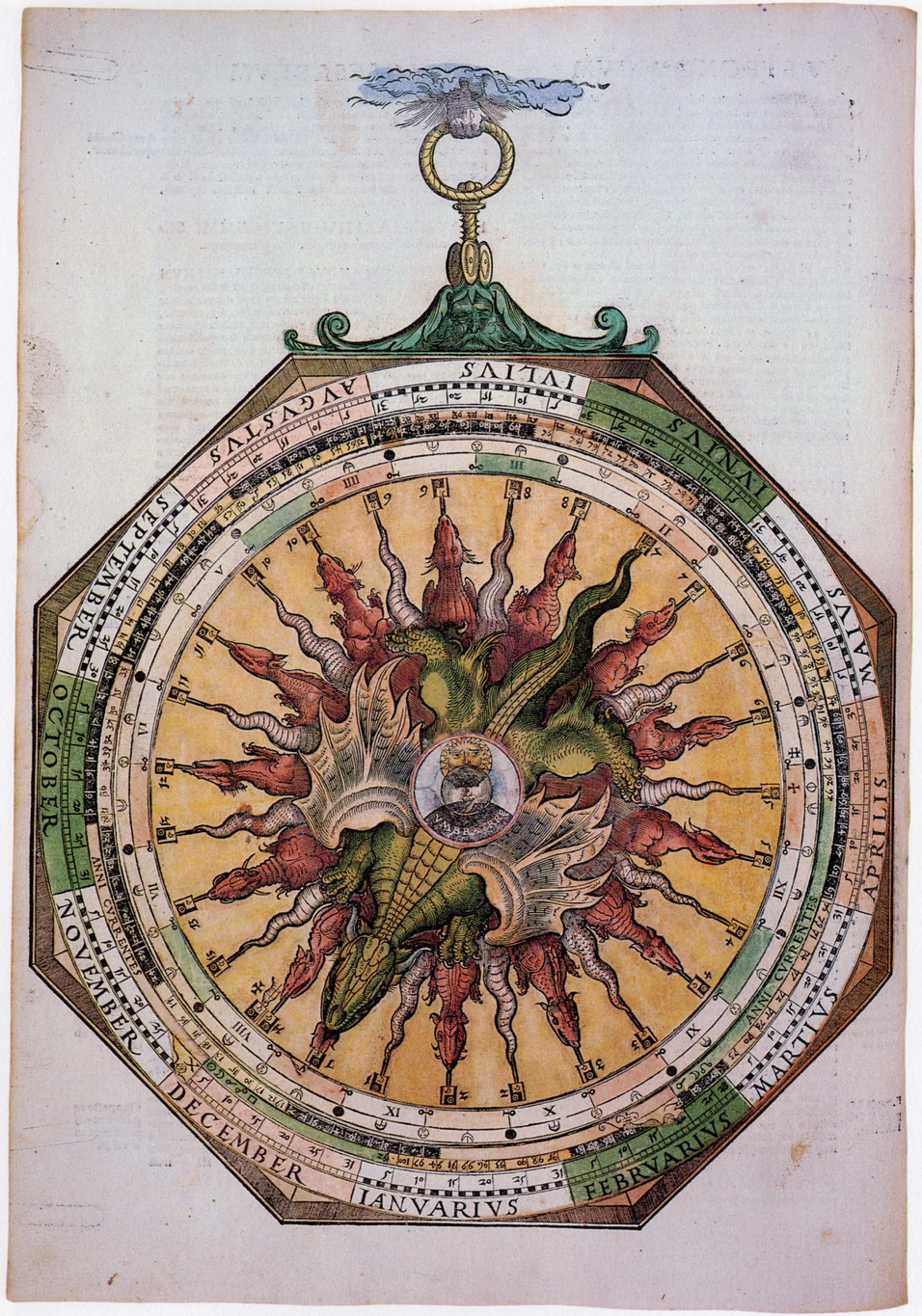
125 ❧ PIERRE JOSEPH REDOUTÉ Les Liliacées



127A ❧ JOHN JAMES AUDUBON Birds of America; from Original Drawings



131 ❧ DANIEL GIRAUD ELLIOT A Monograph of the Felidae or Family of Cats



135 ❧ PETRUS APIANUS Astronomicum Caesareum

Arm/bein abschniden hat sein kunst/ Gehört auch nit eim yeden zů/
Betruben sanct Anthonien brunst. Er schickt sich dañ wie ich im thů.



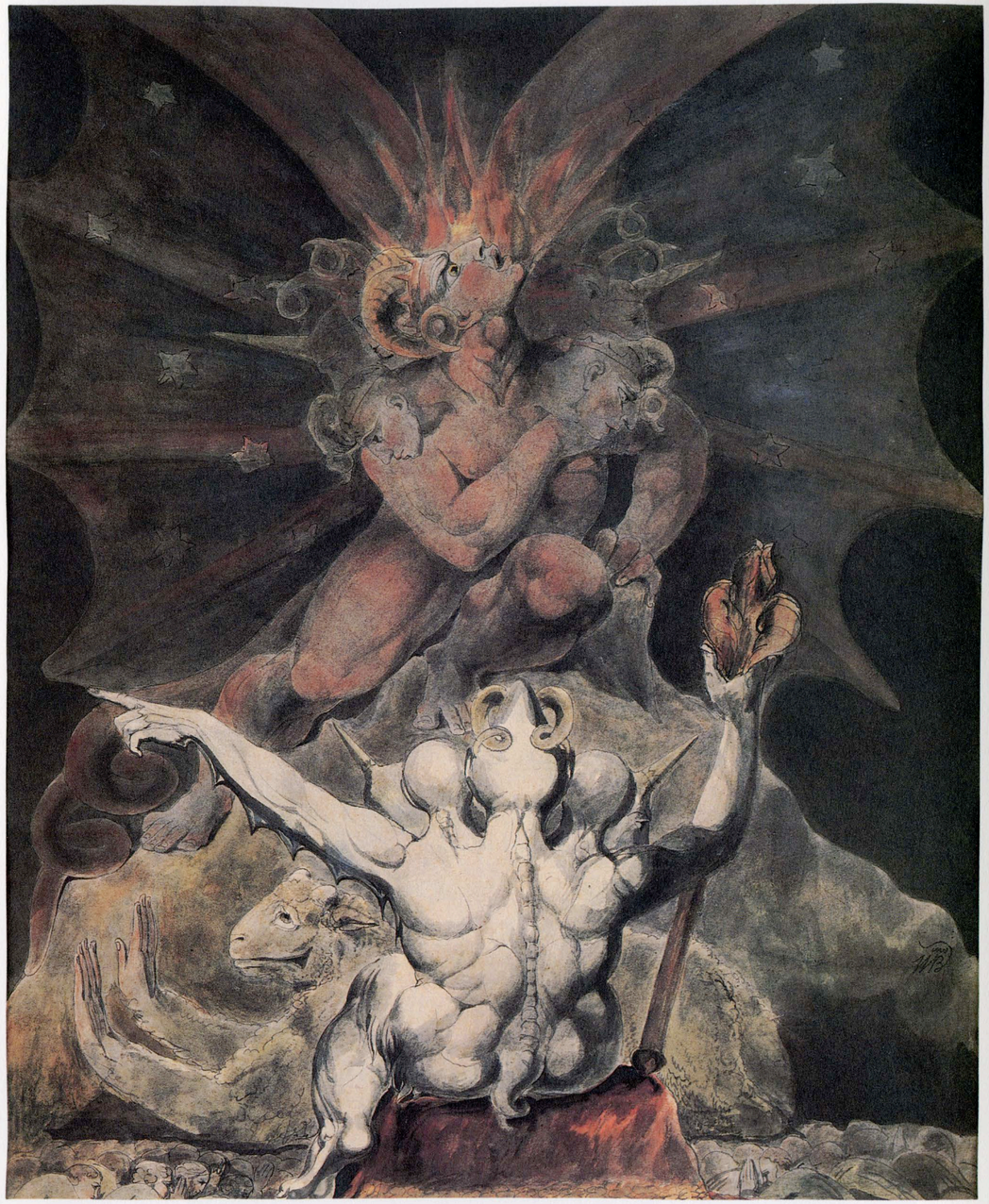
158 ❧ HANS VON GERSDORFF Feldtbuch der Wundartzney



163 ❧ JACQUES FABIEN GAUTIER DAGOTY Myologie Complette en Couleur et Grandeur Naturelle



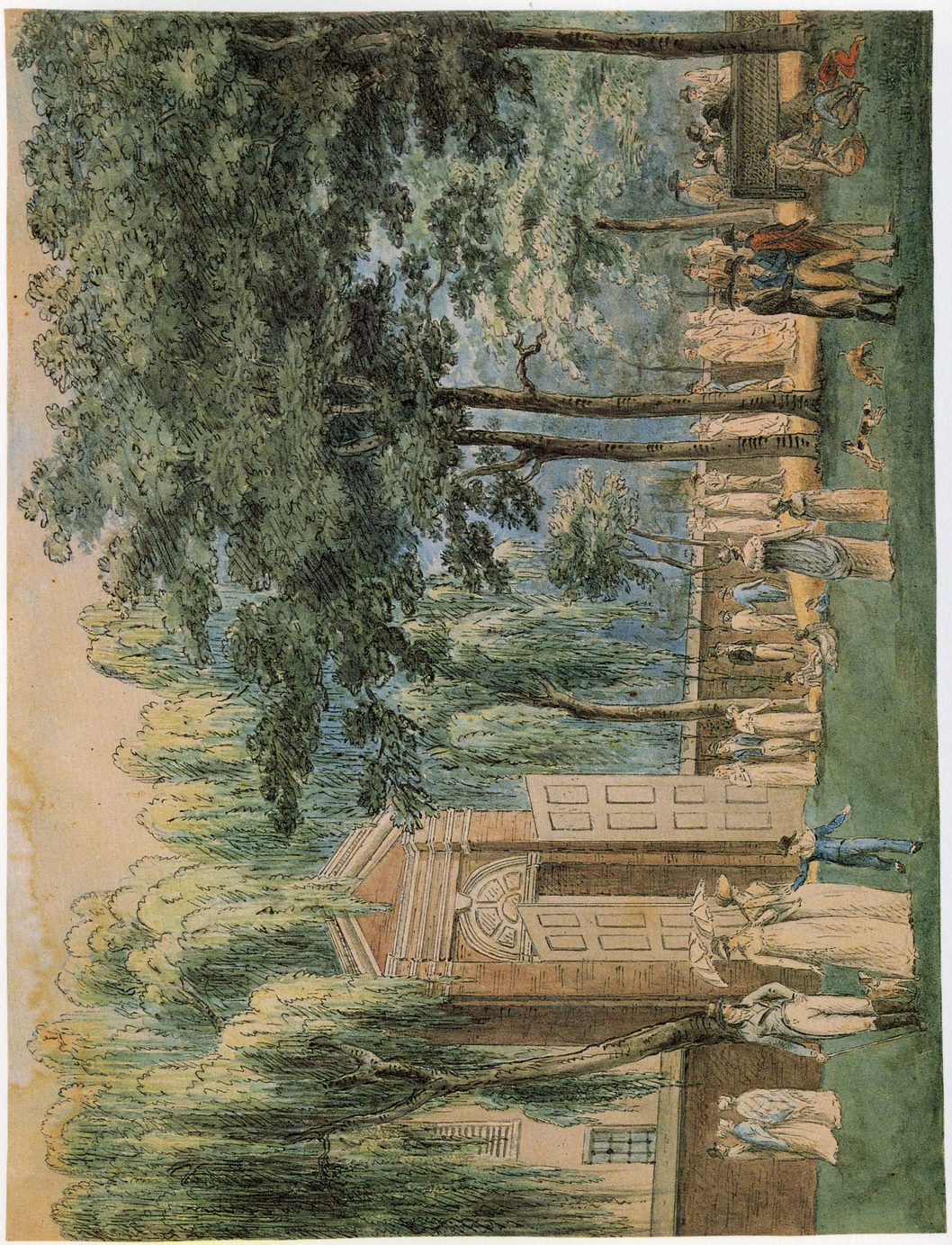
175 ❧ THOMAS USTICK WALTER Design for the Extension and New Dome of the United States Capitol



178 ❧ WILLIAM BLAKE "The Number of the Beast is 666"

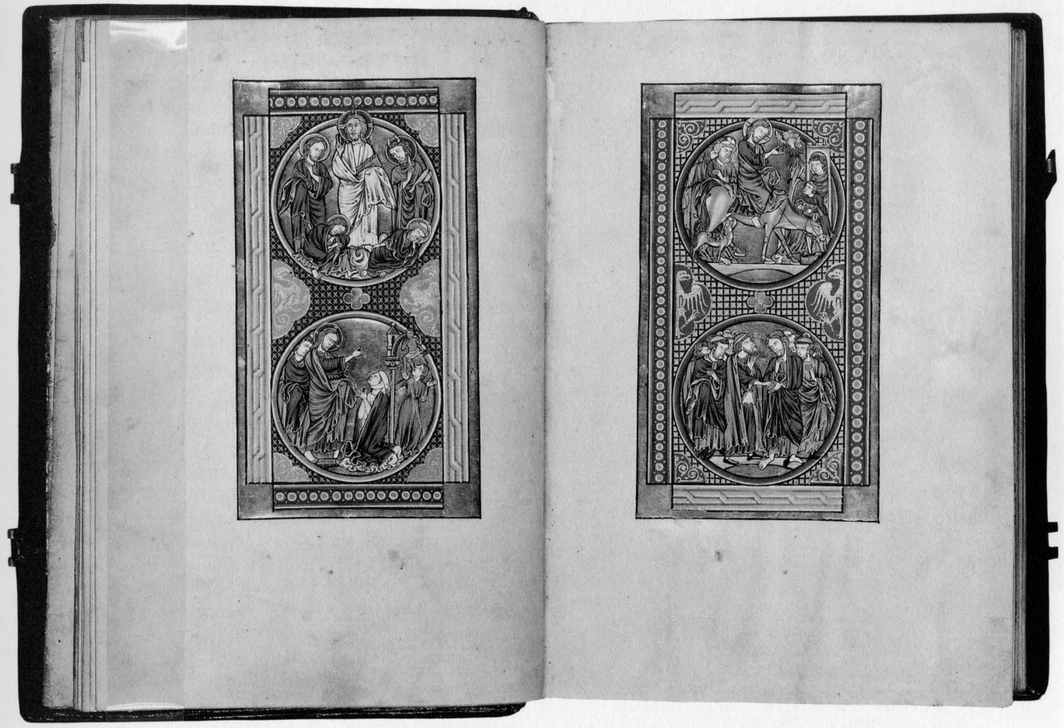


180 ❧ MARY CASSATT "Woman Bathing"



212B ❧ WILLIAM RUSSELL BIRCH "State House Garden, Philadelphia"

The Catalogue



1 ❧

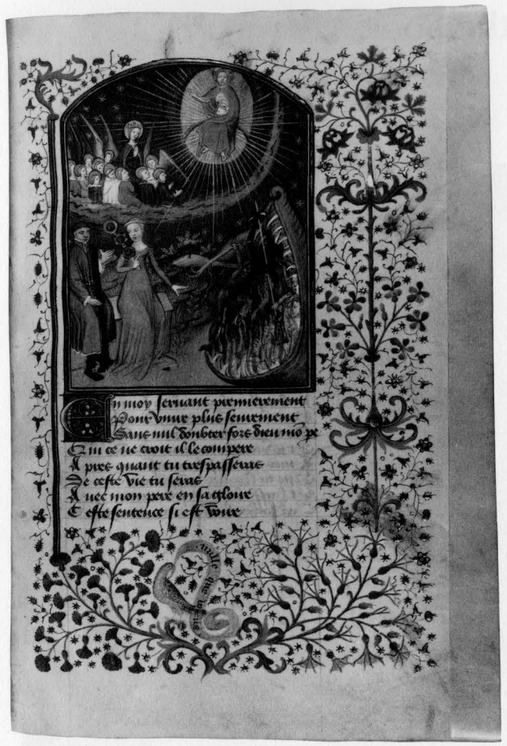
Psalterium
Manuscript, [Paris, ca. 1230]
FREE LIBRARY OF PHILADELPHIA

Glancing at this volume a quarter of a century after he had last seen it, the famous bookman Dr. A.S.W. Rosenbach—he of elephantine memory—commented, "I know it well. Bought it for John Lewis at the Hoe sale in 1912 for $875, the cheapest damn book in the whole sale." The collection of Robert Hoe was the finest up to then sold at auction in America, and the sparkling 13th-century Psalter was one of the loveliest manuscripts he owned. Happily for Mr. Lewis and the Free Library, it somehow slipped between the cracks in that otherwise pricey sale.

Forty-eight illuminated miniatures within circular medallions, two to a page at the beginning of the manuscript, illustrate the Life of Christ. Their condition is remarkable; the burnished gold gleams; the colors, predominantly rose and blue, are fresh. They are executed in the emergent Gothic style; the figures are refined and delicate. Psalters at this time were the personal prayerbook of choice for the wealthy. Many of them have in the Calendar, as does this one, delicate miniatures of the signs of the Zodiac and occupations of the month. Few, however, are also decorated at the beginning of each psalm with a splendid historiated initial suggesting the theme of the text.

The names of the saints in the Calendar indicate a Northern French origin, but in the Litany English saints appear. Was the Psalter made in France for an Englishman? The Lewis manuscript has been placed by Robert Branner in the so-called Leber Group of manuscripts, one of a number of ateliers in Paris in the 13th century.

Before it came into Hoe's possession the Psalter had belonged to Henry Gee Barnard of Yorkshire and Clarence S. Bement of Philadelphia. It is part of the important collection of early European manuscripts, the largest and best in the city, made by John Frederick Lewis and donated by his widow to the Free Library in 1933.



2 ❧ JACQUES BRUYANT

Ci cõmence le liure du chastel de labour de pourete et de richesse

Manuscript, [Rouen, ca. 1425]

FREE LIBRARY OF PHILADELPHIA

It was as difficult to live a good life when Bruyant wrote his poetical allegory about 1340 as it has been throughout all history. How to do it has been a recurring theme in literature. Bruyant's tale is set within the framework of the dream of Newly-Married. He and his wife are accosted by personifications of Want, Suffering, Hunger, Despair, and other woes. Reason and later Understanding guide Newly-Married through his trials, the temptations of the vices, and the traps of Fraud, Trickery, and Chicanery to an acceptance of Good-Heart, Good-Desire, Mind-to-do-Well, and Hardwork. The tale is typical of its times' taste for allegory and elaborate personifications, and follows the mode set by the more widely known *Roman de la Rose*.

With imagination, charm, and spirited artistry the early 15th-century miniaturist captured the drama of the poem. Forty-six scenes, each occupying half a page at the beginning of a chapter, are pictured in bright colors heightened with gold. The pages are further enhanced by delicate borders of vine and flower tendrils, some containing animals, birds, the Tower of Labor, coats-of-arms, lettered scrolls, and even small scenes. The manuscript is believed to have been executed in Rouen by a follower of the Bedford Master, an anonymous artist named for the work he produced for the Duke of Bedford. The repeated coats-of-arms are those of the Boutillier family of Normandy.

The present is the only copy of the text graced with miniatures. The splendid manuscript, formerly owned by the Philadelphia collector George C. Thomas, was bought in 1910 by Peter A. B. Widener who left it to his son Joseph E. Widener. His family donated it, together with eight other manuscripts, to the Free Library.

3 ❧ [WILLIAM OF TYRE]

Godefrey of Boloyne, the whiche speketh of the Conquest of the holy londe of Jherusalem

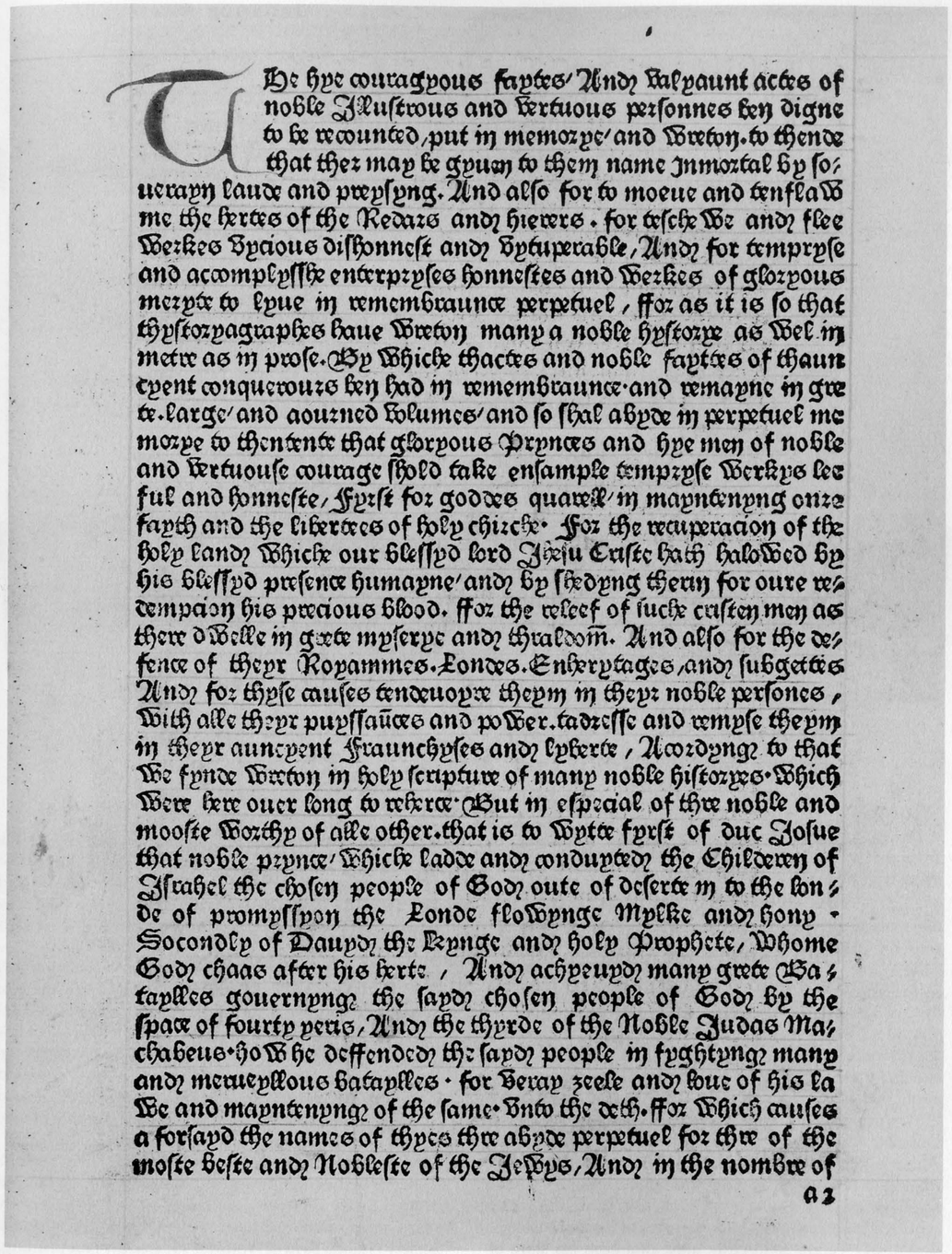
Westminster: by Wylliam Caxton, 1481

ROSENBACH MUSEUM & LIBRARY

William Caxton, the first English printer, presented this copy to Edward IV, to whom he had dedicated it. It is a volume prized for its condition, typographical importance, and—above all—provenance. The text, translated by Caxton from a French version of William of Tyre's Latin, chronicles the events of the First Crusade. The hero is Godfrey of Bouillon, one of its leaders and the first ruler— *advocatus*, not king—of the Latin kingdom of Jerusalem. William of Tyre was chancellor of that kingdom in the 12th century, and his account of the earlier events was recognized as authoritative.

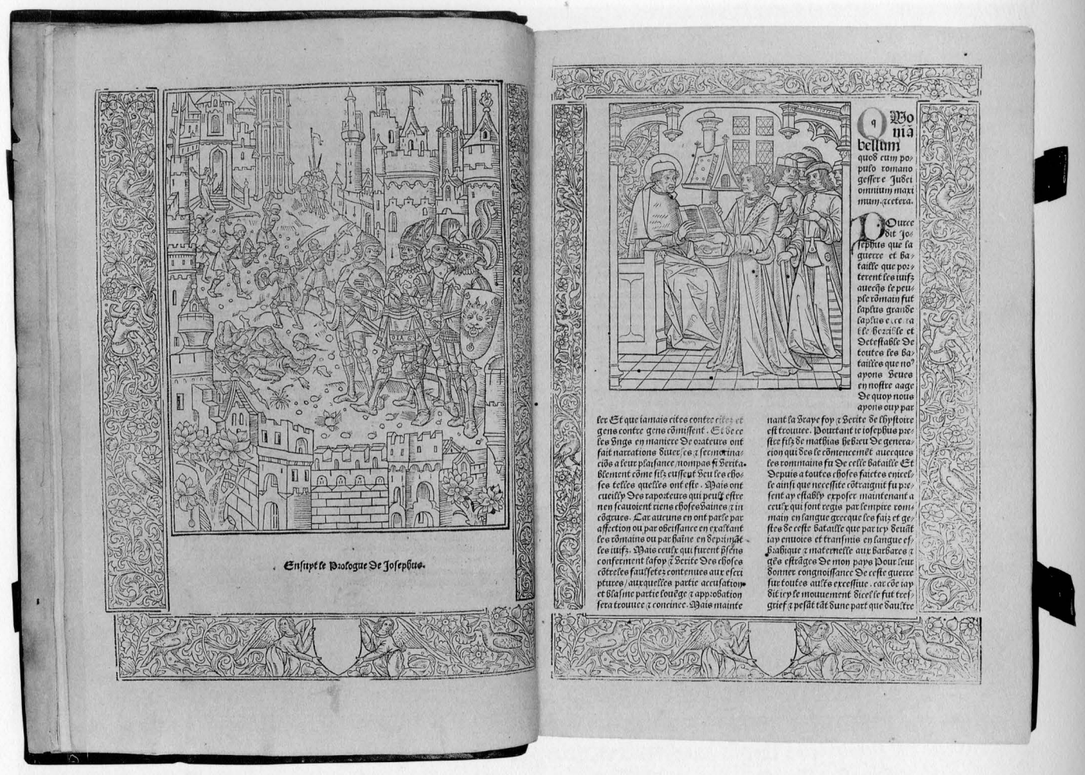
In this copy is the notation of Roger Thorney, patron of Caxton's successor Wynkyn de Worde: "This was king Edward ye fourth Booke." The king's ownership has special significance, for in Caxton's propagandistic preface he placed Godfrey, who had distinguished himself by wresting the Holy Land from the infidels, among the Nine Worthies, three ancient, three Jewish, and three Christian. Now, King Edward would become the tenth Worthy were he to bring the Christian princes together to wage war against the Turks. Edward died the year after the book was printed.

Unusual for a book more than 500 years old, the chain of descent to its present location in the Rosenbach Museum & Library can be thoroughly traced. From Thorney it passed to William Myddleton who married Thorney's widow, and thence through the libraries of a number of English collectors. Among these was Richard Smith, one of the earliest collectors of the printings of Caxton and Wynkyn de Worde, at whose sale in 1682 the Earl of Peterborough, a friend of Pope, Swift, and Gay, purchased it; William Vincent, Dean of Westminster; the Duke of Marlborough, better known to bibliophiles as the Marquess of Blandford, who spent huge sums on his library at White Knights; and Lord Vernon, whose books formed the nucleus of the superb library of Robert Holford. Dr. A.S.W. Rosenbach bought the Caxton from Holford's son in 1925.



THe hye courageous faytes/ And valyaunt actes of noble Illustrous and vertuous personnes ben digne to be recounted/ put in memorye/ and Wreton. to thende that they may be gyuen to them name Immortal by souerayn laude and preysyng. And also for to moeue and tenflawe me the hertes of the Redars and hieurs. for to eschewe and flee Werkes vycious dishonneste and vituperable, And for tempryse and accomplysshe entreprises honnestes and Werkes of glorious memyre to lyue in remembraunce perpetuel, ffor as it is so that thystoryagraphes haue Wreton many a noble hystorye as Wel in metre as in prose. By Whiche thactes and noble faytes of thauncyent conquerours ben had in remembraunce and remayne in grete large/ and aourned volumes/ and so shal abyde in perpetuel memorye to thentente that glorious Prynces and hye men of noble and vertuouse courage shold take ensample tempryse Werkys ler ful and honneste, Fyrst for godes quarell/ in mayntenyng oure fayth and the libertees of holy chirche. For the recuperacion of the holy land/ Whiche our blessyd lord Jhesu Criste hath halowed by his blessyd presence humayne/ and by shedyng therin for oure redempcion his precious blood. ffor the releef of suche cristen men as there dWelle in grete myserye and thraldom. And also for the defence of theyr Royammes. Londes. Enherytages/ and subgettes And for thyse causes tendeuoyre theym in theyr noble persones, With alle theyr puyssaūces and power. tadresse and tempse theym in theyr auncyent Fraunchyses and lyberte, Acordyng to that We fynde Wreton in holy scripture of many noble historyes. Which Were here ouer long to rehers. But in especial of thre noble and mooste Worthy of alle other. that is to Wyte fyrst of duc Josue that noble pryncs/ Whiche ladde and conduyted the Childeren of Israhel the chosen people of God oute of deserte in to the londe of promyssyon the Londe flowynge Mylke and hony. Secondly of Dauyd the Kynge and holy Prophete, Whome God chaas after his herte, And achyeuyd many grete Batayllles gouernyng the sayd chosen people of God by the spac of fourty yeris, And the thyrde of the Noble Judas Machabeus. how he deffended the sayd people in fyghtyng many and merueyllous batayllles. for Veray zeele and loue of his lawe and mayntenyng of the same. vnto the deth. ffor Which causes a forsayd the names of thyes thre abyde perpetuel for thre of the moste beste and Nobleste of the JeWys, And in the nombre of

a2



4 ❧ FLAVIUS JOSEPHUS

De la Bataille Iudaique
Paris: Pour Anthoyne Vera[r]d, [1492]
BRYN MAWR COLLEGE

Next to the Bible itself, the Josephus has been the most frequently reprinted text in the Judaeo-Christian tradition. "The Wars of the Jews," as the only lay history set in Judea at the time of the New Testament, was endowed with a kind of quasi-religious status. The original Aramaic text is among the lost works of antiquity, so that the Greek text is the most ancient and underlays the Latin translations. This, the first French version, was translated from the Latin by Paulus Orosius.

The attractiveness of the book lies in its more than 130 woodcut illustrations, a specialty of the publisher-printer. Antoine Vérard was the principal producer in France of *éditions de luxe*. His woodcuts were typical of the Parisian style, many of them coming from the same workshop which, it has been suggested, was that of Pierre Le Rouge. The thrifty Vérard frequently used cuts from his store of wood blocks not always appropriate to the text. In this volume are a few from earlier books such as the *Mer des Hystoires* of 1488, but many of them seem to have been designed for a Bible of which no copy has yet been discovered. Whatever their origin, the illustrations in their vigor match the violent action of the history.

The Vérard volume is in a contemporary binding from a Norman atelier; the book came originally from the Normandy chateau of La Roche-Guyon. It later entered the library of Fritz Kreisler whence it was purchased by Howard Lehman Goodhart, who gave to Bryn Mawr his huge collection of incunables, as well as his many editions of Josephus. There are three other 15th-century editions of Josephus at Bryn Mawr, including the first printing of 1470, and the Greek *editio princeps* of 1544.

At the Free Library are two incunable editions. It is some evidence of the early American popularity of Josephus that in the Library Company are James Logan's copies of the 1544 Greek version and later editions, and in the Historical Society William Byrd of Westover's Frankfurt 1599 printing.

5 ❧ HARTMANN SCHEDEL

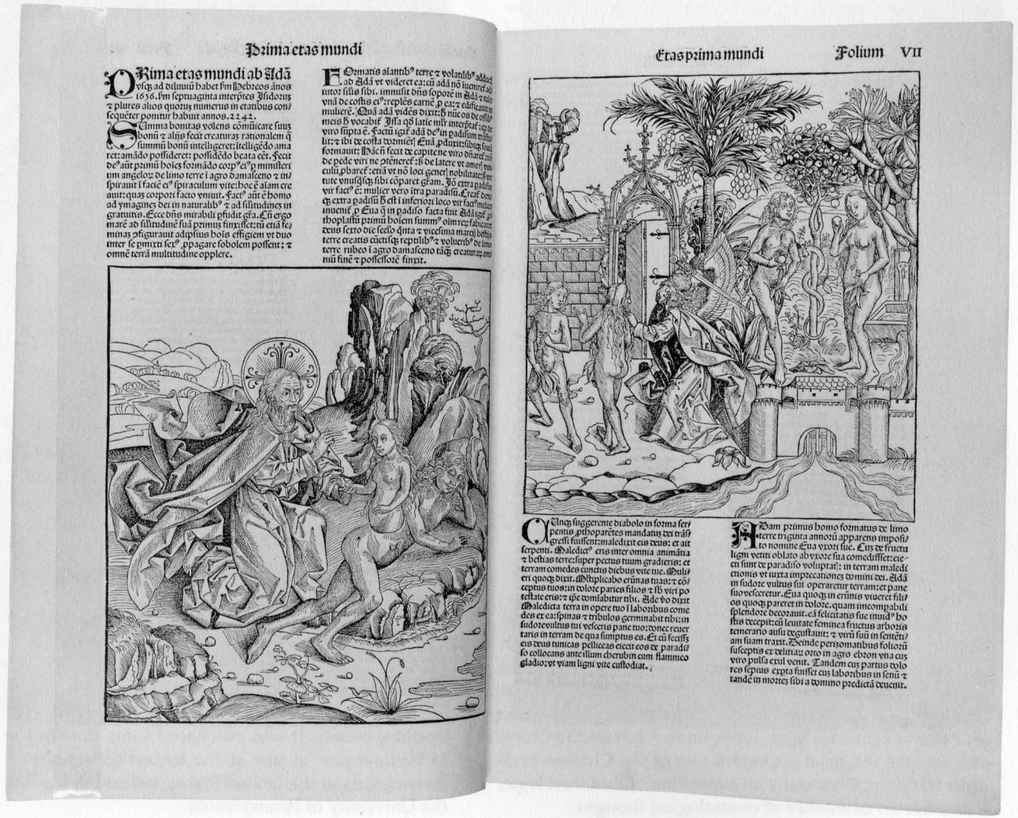
Liber Chronicarum
Nuremberg: Anthonius Koberger impressit, 1493
FREE LIBRARY OF PHILADELPHIA

The *Nuremberg Chronicle* has been called "a book of monumental ambition carried out with masterful technique." It is a universal history and the most copiously illustrated book of the 15th century.

The text by Schedel records the history of the world from the Creation to 1493 and—after allowing six blank pages for the purchaser to fill in a brief account of his own time—concludes with the apocalyptic vision of St. John and the Day of Judgment. In its reach the work covered all the aspects of history: biblical, classical, and traditional.

It is the illustrations on which the fame of the volume rests. There are 1,809 woodcuts printed from 645 different blocks. They picture the major events of the Old and New Testaments, episodes in the lives of many saints, portraits of prophets, kings, popes, heroes, and great men of all centuries, freaks of nature, and panoramic views of cities. An economic use of the blocks resulted in certain curious anomalies: Nebuchadnezzar appeared later as several German emperors, and the town of Mainz does service also for Naples.

Nuremberg artists Michael Wolgemut and Wilhelm Pleydenwurff were responsible for the production of the book. They provided a manuscript layout volume to serve as a guide for the setting of type and the placement of the woodcuts executed in their atelier. The wood blocks were designed by the two masters and their assistants, including the young Albrecht Dürer, who was apprenticed to Wolgemut at the time. The printing was carried out under the supervision of the great scholar-printer Anton Koberger, whose illustrated books were famous throughout Europe. This splendid copy once belonged to Clarence S. Bement; it was acquired by the Free Library as an addition to its Copinger-Widener collection of incunabula, the first large lot of 15th-century books to reach the Philadelphia area. There are also copies of the *Nuremberg Chronicle* at the University of Pennsylvania and Temple.



6 ❧

Ars Moriendi
[Leipzig: Konrad Kachelofen, ca. 1495–98]
BRYN MAWR COLLEGE



"We have lost the soul." "There is no hope for us." "We have been confounded." "I am consumed with anger." "Alas, I go mad." On banderolles, the forerunners of comic-strip balloons, the devils gave vent—in Latin, of course—to their anger at losing the battle to win the dying man's soul and commit him to the eternal torments of Hell. The "Art of Dying," a recurring theme in medieval devotional literature, is a treatise in which man is portrayed as most vulnerable to temptation at the hour of death. The devils vie for his soul as he lies on his deathbed. The fourteen striking full-page woodcuts that illustrate the work were patterned after the earlier 15th-century engravings of Master E.S.

In the end, good triumphs over evil. The final scene is full of drama and symbolism. As the dying man holds a taper placed in his hand by a monk, his soul, depicted as a child, leaves his body and rises toward waiting angels who will escort him into Heaven. Christ crucified is shown as the Redeemer who, by his death, opened the gates of Heaven. The Virgin Mary is included in the scene as well as a number of saints. The demons writhe in agony at the foot of the bed uttering their cries of defeat. The series of woodcuts is one of the more dramatic of the 15th century.

This copy, one of only three in the United States, was given to the library by the Friends of Bryn Mawr College Library.

7 ❧ [ŚATĀSAHASRIKĀPRAJÑĀPĀRAMITĀ]

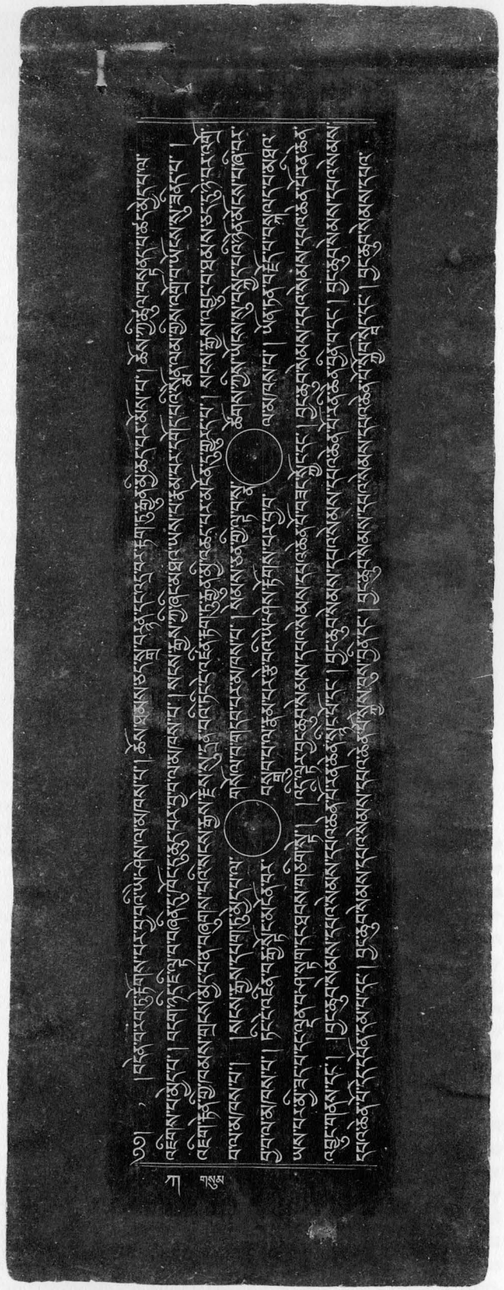
Rgya skad du: śatasahasrikapradñaparamyita. bod skad du: ses rab kyi pha rold tu phyind pa ston phraq brqya pa
Manuscript, [Tibet, ca. 1500]
UNIVERSITY OF PENNSYLVANIA

The literal translation of the jaw-breaking title is "The book dealing with the 100,000 verses of perfect wisdom," which is a Tibetan version of a Sanskrit text. One of the most famous Mahayana Buddhist works, it was first written down in India in 800 A.D. The Tibetan translation was made four or five centuries later. From there it traveled to China and became the most important text of the Chinese Buddhist tradition. Principally an exposition of Buddhist logic, it also has an admixture of cosmological thought.

Although it has not been authoritatively dated, the manuscript seems to have been written perhaps as long as five centuries ago. Typically Tibetan in its elaborate decoration, the text is painted in the Tibetan *dbu can* script in gold leaf on heavyweight, good quality paper made locally and dyed a deep blue. Thick wooden panels form the book's covers. They are painted red, black, and yellow on the outside, while the inside of the upper cover is carved in bas-relief showing Buddha in three manifestations, each in an alcove, the whole gilt.

The manuscript was probably made by monks for a Tibetan monastery. Removed from its original religious environment, it may be appreciated as a remarkable book of startling beauty. It was purchased some time before 1929 to become part of one of the largest collections of Indic manuscripts in the United States, housed in the library of the University of Pennsylvania.





8 ❧ CATHOLIC CHURCH

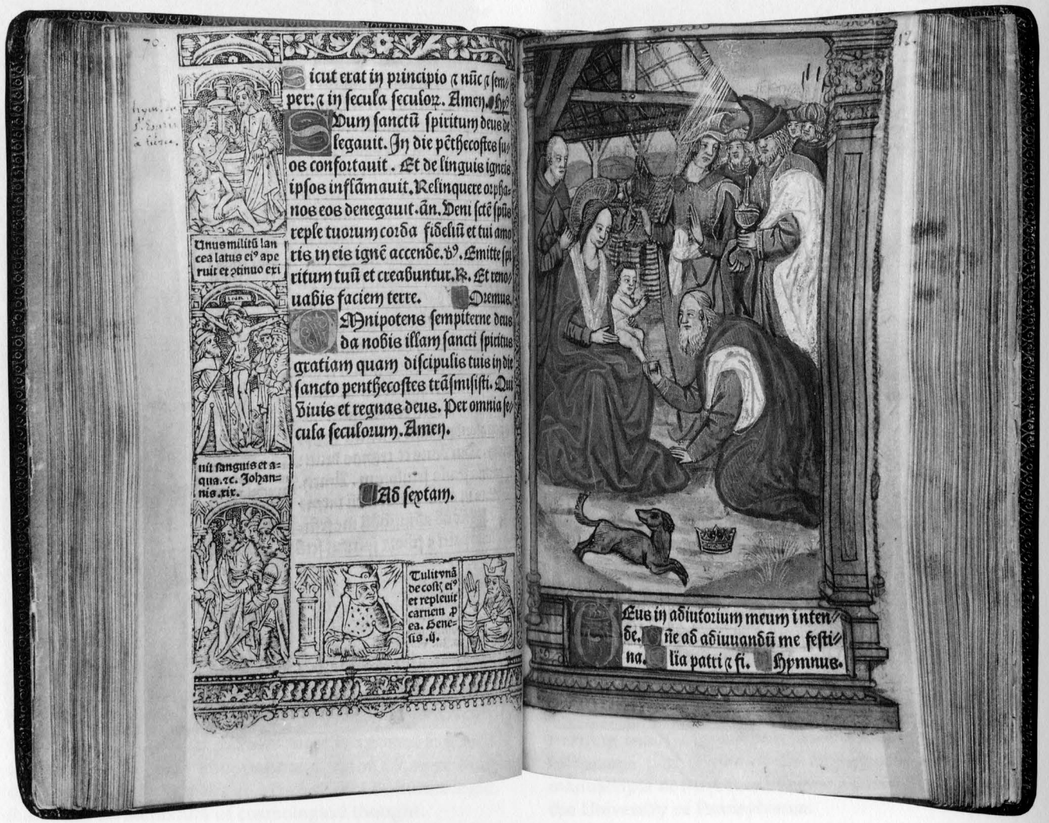
Horae Beatae Virginis Mariae
[Paris: Antoine Vérard, 1508]
LIBRARY COMPANY OF PHILADELPHIA

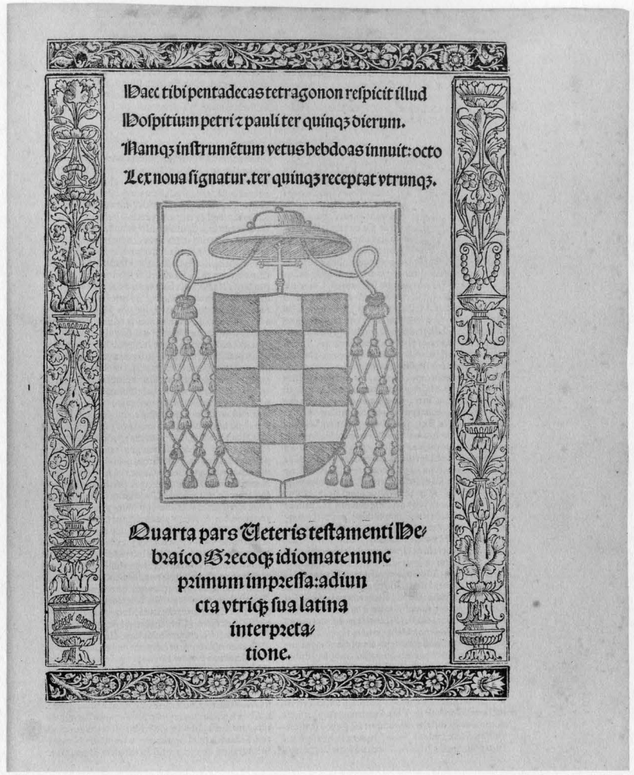
Look twice! Is it a manuscript? Or is it a printed book? By the bones of St. Denis, it is a bit of both. The book has all the superficial appearance of a handsomely illuminated manuscript Book of Hours on vellum, but the text is, indeed, printed, as were the metal cuts before they were colored over to look like miniatures.

By 1500 the craft of printing had evolved so that most books were no longer planned imitations of manuscripts, but the purchasers of religious books were conservative in their taste—just as they are today—and it was commercially prudent to offer both manuscript and printed Books of Hours in a form approved by generations of pious users. Vérard was famous for printing a few copies of his books on vellum with especially fine illumination to vie on the shelves of the king of France and his nobles with the colorful manuscripts created for their parents and grandparents.

Vérard, the premier printer of Paris at the end of the 15th century, was in 1486 the first to print a Book of Hours, the personal prayerbook of choice in most of Europe. Soon Paris became a center for the production of such volumes, Vérard and his fellow printers supplying variant texts for the use of local dioceses in France, England, and other countries, as well as for the standard use of Rome. This *Horae* is for the use of Chartres. The illustrations were used over and over again; in fact most of the cuts Vérard used after 1498, including this Adoration of the Magi, were copied from a rival bookseller, Pigouchet.

It is not known what noble patron originally owned the book. It came into the hands of William Mackenzie, the earliest American to form a collection of "de luxe" rare books. At his death in 1828 it was left by bequest to the Library Company, where other of the bibliophile's fine incunabula and early 16th-century books grace its shelves. At the Free Library in the Lewis Collection are fifty illuminated manuscript Books of Hours, as well as five printed ones; Bryn Mawr has nine manuscript ones and two printed ones.





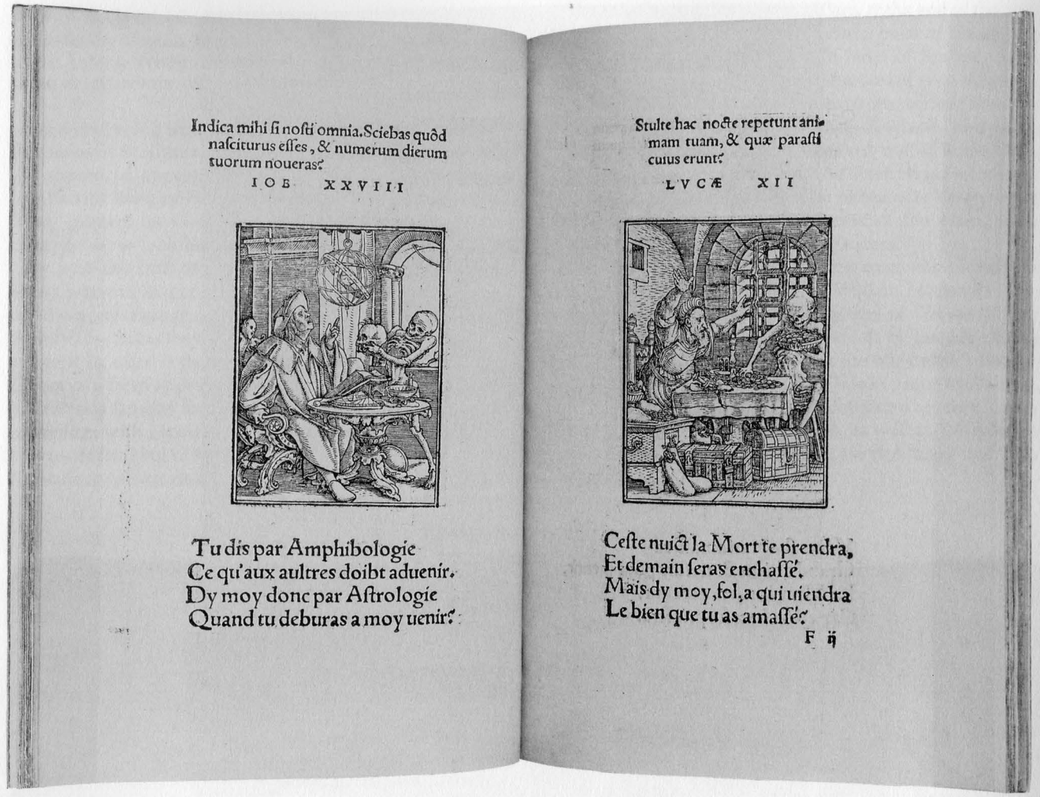
9 ❧ BIBLE, POLYGLOT

Vetus testamentū multiplici lingua nūc primo impressum (-Nouum testamentum grece & latine)
[Alcalá de Henares:] Industria Arnaldi Guillelmi de Brocario in Academia Complutensi, 1514–17
ANNENBERG RESEARCH INSTITUTE

The first of the four great polyglot Bibles, the Complutensian— Complutum was the Latin name for Alcalá—was the most extensive publishing venture carried out up to that time. It was the brainchild of Cardinal Francisco Cisneros de Ximenes, who founded the University of Alcalá in 1508, for the purpose of studying the Holy Scriptures. Material for the editing of the polyglot text had been collected since 1502. Pope Leo X lent some manuscripts from the Vatican Library. Ximenes, who spent the gigantic sum of 50,000 gold ducats on the project, bought seven Hebrew manuscripts for 4,000 ducats. Able scholars were assembled to work on it. The New Testament was the first to be finished in 1514; the remainder of the work was completed by 1517. Because of papal and imperial licenses granted in 1516 to Erasmus for a four-year monopoly for his Greek New Testament, papal sanction was not given until 1520, and publication did not take place until 1522.

As here in its six-volume form, the text consists of the Hebrew of the Old Testament, the Greek version of the Septuagint with an interlinear Latin rendering; the Latin translation known as the Vulgate; the Jewish Aramaic version of the Pentateuch called Targum Onkelos with a Latin translation; and the Greek New Testament accompanied by the Vulgate. The sixth volume, by far the rarest of the set, includes a Hebrew-Latin and Latin-Hebrew dictionary, an etymological dictionary of proper names, and a Hebrew grammar. An edition of 600 copies was printed, but some were lost in a shipwreck and fewer than 100 copies exist today.

There are no other copies of the Complutensian Polyglot in the area. The Annenberg volumes were formerly in the great Huth collection, acquired by Judge Mayer Sulzberger and given by him to Dropsie College. The Library Company has the Versailles set of the Paris Polyglot of 1629–45 and several copies, including those of James Logan and Christ Church, of the Walton Polyglot of 1655–57, the latter also being owned by Annenberg and the University of Pennsylvania.



10 ❧ HANS HOLBEIN THE YOUNGER

Les Simulachres & Historiees Faces de la Mort
Lyons: [Melchior and Gaspar Trechsel for J. & F. Frellon], 1538
BRYN MAWR COLLEGE

In an unhappy age when plagues and war swept through Europe with frightening frequency, when the art of dying seemed almost as important as the art of living, the Dance of Death enjoyed a macabre popularity. Reflecting this interest, a 1425 painting of the *Danse Macabre* was made on the walls of the Cemetery of the Innocents in Paris whence it traveled as the *Totentanz* to Lübeck and Basel. Series were made as illustrations in books at the end of the 15th century and appeared as marginal embellishments in manuscript and printed Books of Hours. The moral was that death came indiscriminately to popes, emperors, kings, monks, doctors, musicians, and farmers; death was literally and metaphorically the leveller.

The most famous development of the theme was Hans Holbein's. His superb drawings for the forty-one woodcuts in this book brought increased theatricality to the traditional scenes. Fortunately his imaginative genius was matched by the woodcutting skills of Hans Lützelburger to produce one of the finest illustrated books of the Renaissance. It is thought that Holbein portrayed himself and his wife with the armorial shield of Death at the end.

Though the Dance of Death is not strictly an emblem book, it adds importantly to the emblematic literature at Bryn Mawr. The volume, bound in Paris by Chambolle-Duru, was in the collection of Renaissance books belonging to Lee Ashley Grace, most of which are now at Bryn Mawr. It was given in honor of his daughter, alumna Virginia Grace.

11 ❧ FIRDAUSI

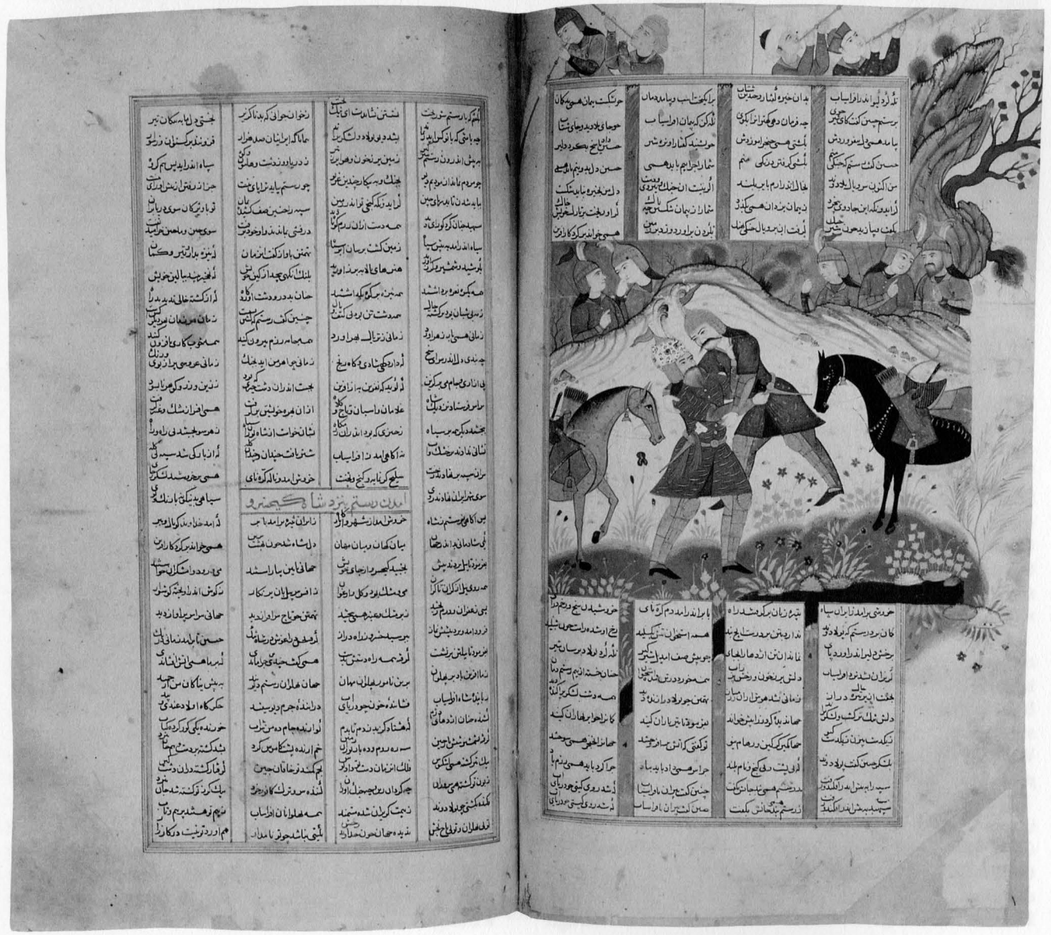
Shānāmah
Manuscript, [Persia, 1591]
FREE LIBRARY OF PHILADELPHIA

The *Shānāmah*, or "Book of Kings," is the Homeric epic of Persia. It is a verse history of the kings of Iran. The poem begins in legendary and mythical times, and has as its chief protagonists the hero Rusten, or Rustam, the model king Feridun, and the tyrant Zohak. The history concludes with an account of the last Sassanian monarch in 641.

Firdausi, born Abu'l-Qasim Hasan and given the name by which he is generally known by Sultan Mahmud, wrote the monumental work in the 10th and 11th centuries. The Sultan commissioned the poem, which is based on earlier folk sources, promising to pay the author a thousand gold dinars for every thousand couplets written. When thirty years later Firdausi completed his 60,000 couplets, the Sultan offered to pay him in silver. Firdausi refused to accept the substitution, and fled into exile. His other major work, the long poem, *Yusuf and Zuleikha*, an adaptation of the Koranic version of the story of Joseph and Potiphar's wife, was composed during his exile.

The colorful miniatures, twenty-one in number, are of fine quality by an artist of the Isfahan school of the late 16th century. The manuscript is written in an early form of Ta'liq on native glazed paper, and is in a contemporary binding of black leather with gilt stamped arabesque ornaments on the sides and similarly decorated doublures. A colophon gives the name of the scribe as Muhammad ibn Shaykh 'Aqil al-Sharif al-Qumi and is dated 1000 A.H. (that is, after the Hegira).

The fine *Shānāmah* is part of the collection of Oriental manuscripts made by John Frederick Lewis, and given to the Free Library by his widow. In the collection are works in Arabic, Persian, Indo-Persian, Hebrew, Ethiopic, Turkish, and Armenian. In addition, there are over 1,200 single illuminated pages, most of them with splendid miniatures of the Mughal and Rajput schools.





12 ❧ [LA VARENNE, FRANÇOIS PIERRE DE]

Le Pastissier François. Où est enseigné la maniere de faire toute sorte de Pastisserie, tres-utile à toute sorte de personnes
Amsterdam: Chez Louys et Daniel Elzevier, 1655
UNIVERSITY OF PENNSYLVANIA

Some books are born rare; others have rarity thrust upon them. Into the second category fall books that get used up. Cookbooks get used up. Butter, bearnaise, or beer drips on them. After a while, their owner can no longer stand the sight—or smell—of them and they disappear, much the worse for the wear.

Among the most famous of disappearing cookbooks is the anonymously-issued *Pastissier françois*, first published in Paris in 1653 and reissued by the Elzevirs two years later. It is the latter edition which has become a fabled desideratum of bibliophiles. As long ago as 1880, Alphonse Willems, the bibliographer of Elzevir imprints, called it "*le plus rare de la collection elzevirienne*."

The tiny book's author, La Varenne, is one of the most important figures in the history of cookery. His 1651 *Cuisinier François* turned cooking into an organized, methodical, and generally applicable domestic science. French domination of *haute cuisine* began with La Varenne. The Elzevirs knew a good thing when they saw it. Although they published books in all sizes and on all subjects, their inexpensive pocket-size editions of Latin classics and French works—17th-century Penguins, so to speak—became the fashionable prey of the 19th-and early 20th-century collectors. One of these was the great physician-bibliophile Sir William Osler.

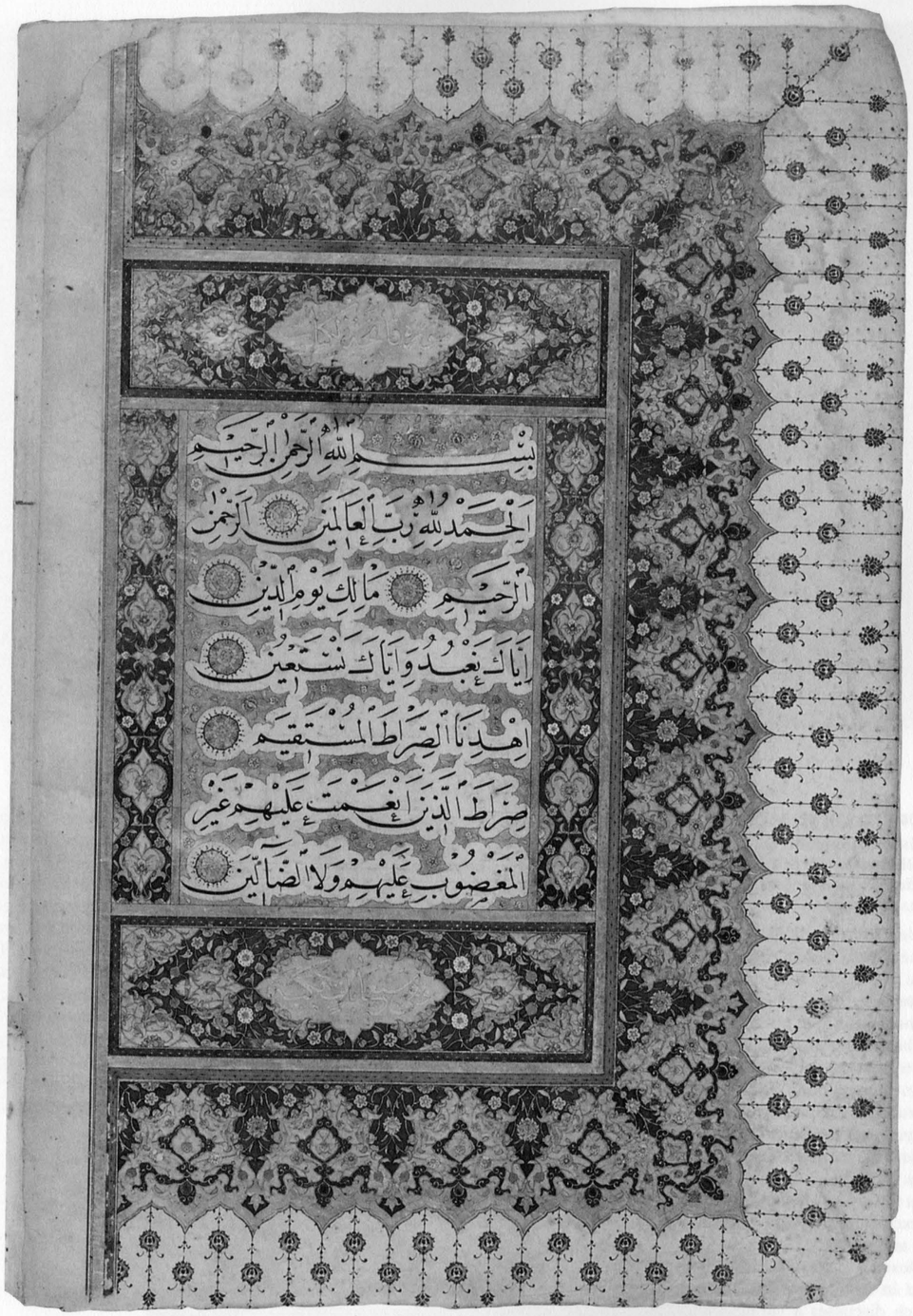
To him the University of Pennsylvania indirectly owes its copy of *Le Pastissier*. It is part of the collection of Elzevir publications gathered by Dr. E. B. Krumbhaar. He remarked that "as a chronic hero-worshipper I took to heart a chance remark by Dr. William Osler . . . on the pleasure of carrying about a little Elzevier in his pocket, though doubtless many of them he too could not or would not read." This one, with its sixty ways of cooking eggs and its recipes for pastries, *gateaux aux amandes*, macaroons, and more, one might well want to read. The fine Robert Hoe copy is preserved at the Rosenbach.

13 ❧

Koran
Manuscript, [Turkey, ca. 1676–87]
ANNENBERG RESEARCH INSTITUTE

This sacred book of Islam is written in bold Neskhi characters of a beautiful calligraphic style. The full-page sarloughs, or decorative preliminaries, on the first two pages, brilliantly illuminated in gold and colors, are exquisitely executed. There are also illuminated headpieces for each of the 114 suras, or chapters, into which the Koran is divided. The text is followed by a prayer for "the mighty Sultan Muhammed Khan who favors the reading and study of the Koran." This implies that the sultan was still alive and reigning at the time the manuscript was written. Meḥemmed IV, here referred to as Muhammed Khan, was sultan of the Ottoman Empire from 1648 to 1687, although he lived on for ten years after he was deposed.

In the front of this volume is an inscription: "This copy of the Koran has been bequeathed from the endowment established by the late Grand Vizier and conqueror of the island of Crete, Aḥmed Pasha, (May he rest in peace) for home reading on Fridays." Fâḍil Aḥmed Pasha Köprülü was grand vizier under Meḥemmed IV from 1661 until 1676, when he died. He won unparalleled prestige when he conquered the fortress of Candia on Crete in 1669 after a siege of twenty-eight months. His victory marked the end of a long war with Venice. There are records of the foundations established by Aḥmed Pasha funds, which supported several mosques and made provision for students and the teaching of certain subjects. This beautiful Koran was made possible through one of the grand vizier's philanthropic foundations. It was given to Dropsie College by Judge Mayer Sulzberger. There are other handsomely illuminated manuscript Korans at Annenberg, as well as major manuscript holdings in Islamic law, Islamic theology, and the Arabic language. The Free Library holds twenty complete manuscript Korans and some incomplete ones, from the 11th to the 19th centuries, as well as other Near Eastern writings.





MECHANICK EXERCISES:

Or, the Doctrine of

Handy-works.

Applied to the Art of

Printing.

The Second VOLUMNE.

By *Joseph Moxon*, Member of the Royal Society, and *Hydrographer* to the King's Most Excellent Majesty.

LONDON:

Printed for *Joseph Moxon* on the West-side of *Fleet-ditch*, at the Sign of *Atlas*. 1683.

14 ❧ JOSEPH MOXON

Mechanick Exercises: Or, the Doctrine of Handy-Works. Applied to the Art of Printing
London: Printed for Joseph Moxon, 1683
LIBRARY COMPANY OF PHILADELPHIA

"I, Benjamin Franklin, Printer," were the opening words of the will of colonial America's greatest scientist and statesman. No matter how many honors he was awarded, no matter how many positions of trust he held, Franklin remained in his own mind first and foremost a printer. From the beginning of printing until the end of Franklin's life, the technology of printing hardly changed. In all those years only one book was published in English with detailed instructions for casting fonts, setting type, making ink, and carrying out the other stages of putting a text through the press. That manual was Moxon's, and this is Franklin's own copy. How he obtained it is not known, but it may have been the only copy in America at the time. It remains today an exceedingly rare book, as well as the best account of the "art and mystery" of printing in the era of the handpress.

Moxon's *Mechanick Exercises* consists of two volumes issued in twenty-four parts from 1677 to 1684, the first of which discusses a variety of trades while the second is devoted to printing. Franklin owned the second edition of volume one (1693–94) and the first edition of the volume on printing. There is a very brief note by Franklin on one page of the latter volume. The book appeared in a list drawn up by William Temple Franklin of works to be given to Benjamin Franklin Bache in accordance with his grandfather's will. The set later came into the possession of the radical newspaper publisher and printer William Duane, who had married Bache's widow. When Duane's library was sold, Adam Ramage, the leading manufacturer of iron printing presses in America, bought it; in the 1840s he gave the set to the Franklin Institute. The Library Company bought the volumes when the Franklin Institute dispersed its library in 1986. They are certainly the most important relics of Benjamin Franklin, printer.

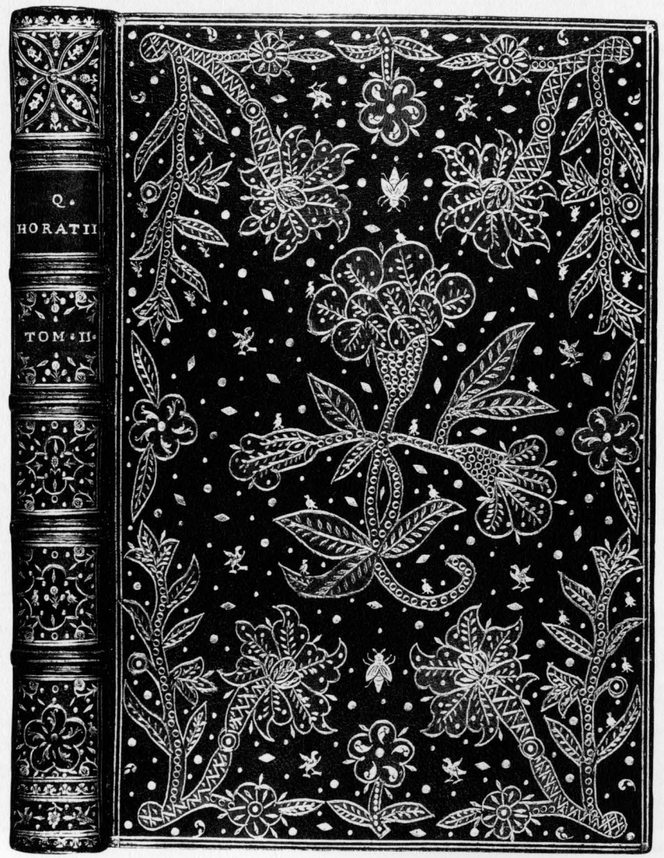
15 ❧ QUINTUS HORATIUS FLACCUS

Qvinti Horatii Flacci Opera
London: Aeneis Tabvlis Incidit Iohannes Pine, 1733–37
ROSENBACH MUSEUM & LIBRARY

A French 18th-century master binder created this colorful mosaic cover for a famous English *tour de force* of bookmaking. The binding of blue morocco, decorated in a floral pattern with inlays of red morocco outlined in gold, is one of the finest of its kind. The identity of the binder is not known. However, the larger of the bird tools used has been most recently attributed by the French authority Louis-Marie Michon to the *Atelier à la tulipe*. The same tool has also been attributed to Antoine-Michel Padeloup, one of the greatest French binders of the first half of the 18th century. By others it is said to have been employed on bindings by Nicolas-Denis Derome *le jeune*, who may have purchased Padeloup's tools after his death in 1758. Both Padeloup and Derome created mosaic bindings similar to those from the anonymous "tulip" workshop.

The text is engraved, not printed, and embellished by the engraver Pine with a profusion of elaborate headpieces and tailpieces. He felt that only the flexibility and decorativeness of an engraved book was worthy of the poetic beauties of Horace. His achievement is an unparalleled marriage of content and illustration, well worthy of the magnificent bindings that enhance the two volumes.

The set has been highly prized by bibliophiles whose collections were noted for their fine bindings. These included the Comte de Lauraquais; Claude-Joseph Clos, *grand prévôte* of France; the Comte de La Bédoyère, who believed the binding to be by Derome; the authority on the publishing family Elzevir, Charles Pieters, who agreed with him; and the English collector Robert S. Turner, who favored an attribution to Padeloup. There are copies of Pine's Horace, not so elegantly bound, in many of Philadelphia's libraries. A rarity the set is not; a delightful curiosity it certainly is.



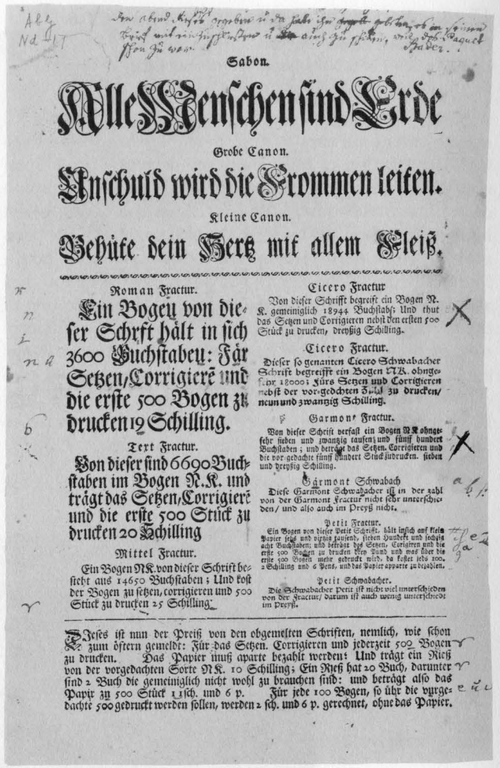
16 ❧ CHRISTOPHER SAUR

Sabon. Alle Menschen sind Erde
[Germantown: Christopher Saur, ca. 1740]
HISTORICAL SOCIETY OF PENNSYLVANIA

Saur's broadside advertisement is the recently-recognized first type specimen printed in America. It is a proof with manuscript corrections, probably prepared in 1740 after the printer received a shipment of type from the Egenolff-Berner-Luthersche Schriftgiesserei of Frankfurt. "Sabon," the name given to the double-pica size, honored the second proprietor of that well-known type foundry, Jakob Sabon.

The text of the specimen sheet explains how many letters of each size could be printed on one sheet of paper and how much it would cost to set, correct, and print the first 500 sheets, which made up a ream. Below is a notice to the effect that the cost of paper was extra, and that the printing of every hundred sheets after the first ream would cost one shilling sixpence, not counting paper. Saur, a man of many trades, finally established himself as a printer in Germantown in 1738. He quickly became the most prolific and most influential German-language printer in the country. His most famous production was the 1743 German Bible, the first to be printed in any European language in America, in which a number of types here illustrated appear.

The unique broadside was given to the Historical Society in 1888, probably by Dr. Burton Alexander Randall. It is part of a large collection of German Americana in the Society's possession which complements the impressive holdings of the neighboring Library Company. In Philadelphia other important collections of German-American imprints are to be found at the Free Library and the German Society of Pennsylvania.



Sabon.

Alle Menschen sind Erde

Grobe Canon.

Unschuld wird die Frommen leiten.

Kleine Canon.

Behüte dein Hertz mit allem Fleiß.

Roman Fractur.

Ein Bogen von dieser Schrft hält in sich 3600 Buchstaben: Für Setzen/Corrigiere und die erste 500 Bogen zu drucken 19 Schilling.

Tert Fractur.

Von dieser sind 6690 Buchstaben im Bogen N.K. und trägt das Setzen/Corrigiere und die erste 500 Stück zu drucken 20 Schilling

Mittel Fractur.

Ein Bogen N.K. von dieser Schrift besteht aus 14650 Buchstaben; Und kost der Bogen zu setzen, corrigieren und 500 Stück zu druckn 25 Schilling.

Cicero Fractur

Von dieser Schrifft begreift ein Bogen N. K. gemeiniglich 18944 Buchstabs; Und thut das Setzen und Corrigieren nebst den ersten 500 Stück zu drucken, dreyßig Schilling.

Cicero Fractur.

Dieser so genanten Cicero Schwabacher Schrift begreifft ein Bogen N.K. ohngefehr 18000 Büs Setzen und Corrigieren nebst der vorgedchten Zahl zu drucken/ nun und zwantig Schilling.

Garmont Fractur.

Von dieser Schrift derfalt ein Bogen N.K ohngefehr sieben und zwantzig tausen und fünf hundert Buchstaben; und darf an das Setzen, Corrigieren und die vorgedachte fünf Hundert Stück drucken, sieben und dreyßig Schilling.

Garmont Schwabach

Diese Garmont Schwabacher ist in der zahl von der Garmont Fractur nicht sehr unterschieden/ und also auch im Preyß nicht.

Petit Fractur.

Ein Bogen von dieser Petit Schrift, hält inhalt auf klein Papier zieg und zwantz tausend, sieben Hundert und sechzig acht Buchstaben; und erfordt das Setzen, Corrigiren und die erste 500 Bogen zu drucken vier Pfund und was über die erste 500 Bogen mehr gedruckt wird, da kosten selbe 100, 2 Schilling und 6 Pens, und das Papier apparte zu bezahlen.

Petit Schwabacher.

Die Schwabacher Petit ist nicht viel unterschieden von der Fractur/ darum ist auch wenig unterschieds im Preyß.

Dieses ist nun der Preiß von den obgemelten Schriften, nemlich, wie schon oft zum öftern gemeldt: Für das Setzen, Corrigieren und jederzeit 500 Bogen zu drucken. Das Papier muß aparte bezahlt werden: Und trägt ein Ries von der vorgedachten Sorte N.K. 10 Schilling; Ein Ries hat 20 Buch, darunter sind 2 Buch die gemeiniglich nicht wohl zu brauchen sind: und beträgt also das Papir zu 500 Stück 1 Lsch. und 6 p. Für jede 100 Bogen, so über die vorgedachte 500 gedruckt werden sollen, werden 2 sch. und 6 p. gerechnet, ohne das Papier.

17 ❧ JEAN DE LA FONTAINE

Fables Choisies
Paris: Chez Desaint & Saillant; Chez Durand, De l'Imprimerie de Charles-Antoine Jombert, 1755–59
LIBRARY COMPANY OF PHILADELPHIA

"*Va, tu ne sera jamais qu'un peintre de chiens*," the influential portrait painter Largillière laughingly told his pupil Jean Baptiste Oudry upon seeing his painting of a huntsman and his dog. The offhand remark became a fulfilled prophecy; Oudry gave up trying to paint portraits and went on to become the first great French delineator of natural life.

Between 1729 and 1734, probably to fulfill his responsibility as designer for the royal tapestry works at Beauvais, Oudry made 276 brilliant sketches to illustrate the Aesopian fables to which La Fontaine had given new life in his sprightly poetical version. Chairs covered with Beauvais tapestry bearing Oudry's fable designs began to appear in the rooms of royalty and the nobility. In 1747 he painted six panels with them for the apartments of the Dauphin; snuff boxes were chased with Oudry's animals from the *Fables*; china was produced enlivened with them.

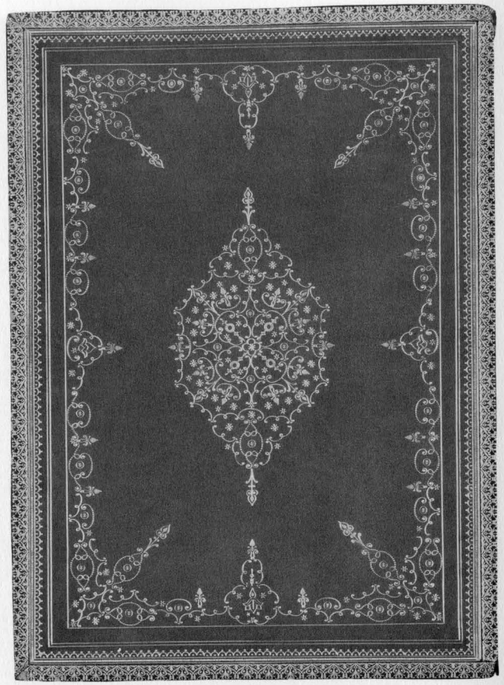
When it was decided to issue a monumental edition of the *Fables* to honor La Fontaine, Oudry's designs were the obvious choice for the plates. The artist-engraver Cochin was given the task of recasting the strong but loose drawings for the engravers, and he engraved some himself. The result was one of the most successful illustrated books of the glorious rococo period. The plates after Oudry not only captured the naturalness of the animals, but pictured the landscape and rural scenes with sureness and charm. The well-known fables took on the immediacy of contemporary life. Added features in the four volumes were fleurons cut in wood after the designs of Bachelier. Most appropriately this set is bound in contemporary calf with animal-paw mottling.

The folio volumes came into the Library Company in 1828 with the books of William Mackenzie, America's first collector of "rare books." He was partial to French works, and this is one of a respectable collection of them from the 18th century.



18 ❧ HESIODUS

Ησιοδου του Ασκραιου Τα Ευρισκομενα. **Hesiodi Ascraei Opera Omnia**
[Parma:] Ex Regio Parmensi Typographio, 1785
ST. CHARLES BORROMEO SEMINARY



It is unusual to find an American college prize book in the form of an old and rare edition in a de luxe binding. In 1863 the faculty of the University of Pennsylvania presented Theodore H. Williamson with the Hesiod, printed by the distinguished Italian typographer Bodoni at the Royal Press of Parma, as the Senior Greek Prize. Printed in what D. B. Updike, historian of printing types, called Bodoni's old or transitional style, it exhibits not only his Greek, but also italic in the dedication, and roman in the Latin translation.

The university must have thought highly of Williamson, for it had the binding executed by Pawson & Nicholson, the premier binders of Philadelphia in the mid-19th century. James B. Nicholson in 1856 had written the first bookbinding manual by an American. The Hesiod is bound in brown morocco with an elaborate gilt dentelle border on the sides and doublures of red morocco ornamented with an oval centerpiece composed of individual tools. It is probable that George Allen, professor of Greek and Latin and secretary of the faculty, who signed the presentation inscription in the volume, was responsible for ordering the binding. Allen gathered a notable collection of books on chess which the Library Company bought in 1884. In it was a volume he had told Pawson & Nicholson to encase sumptuously. Similar instructions must have been given for the Hesiod.

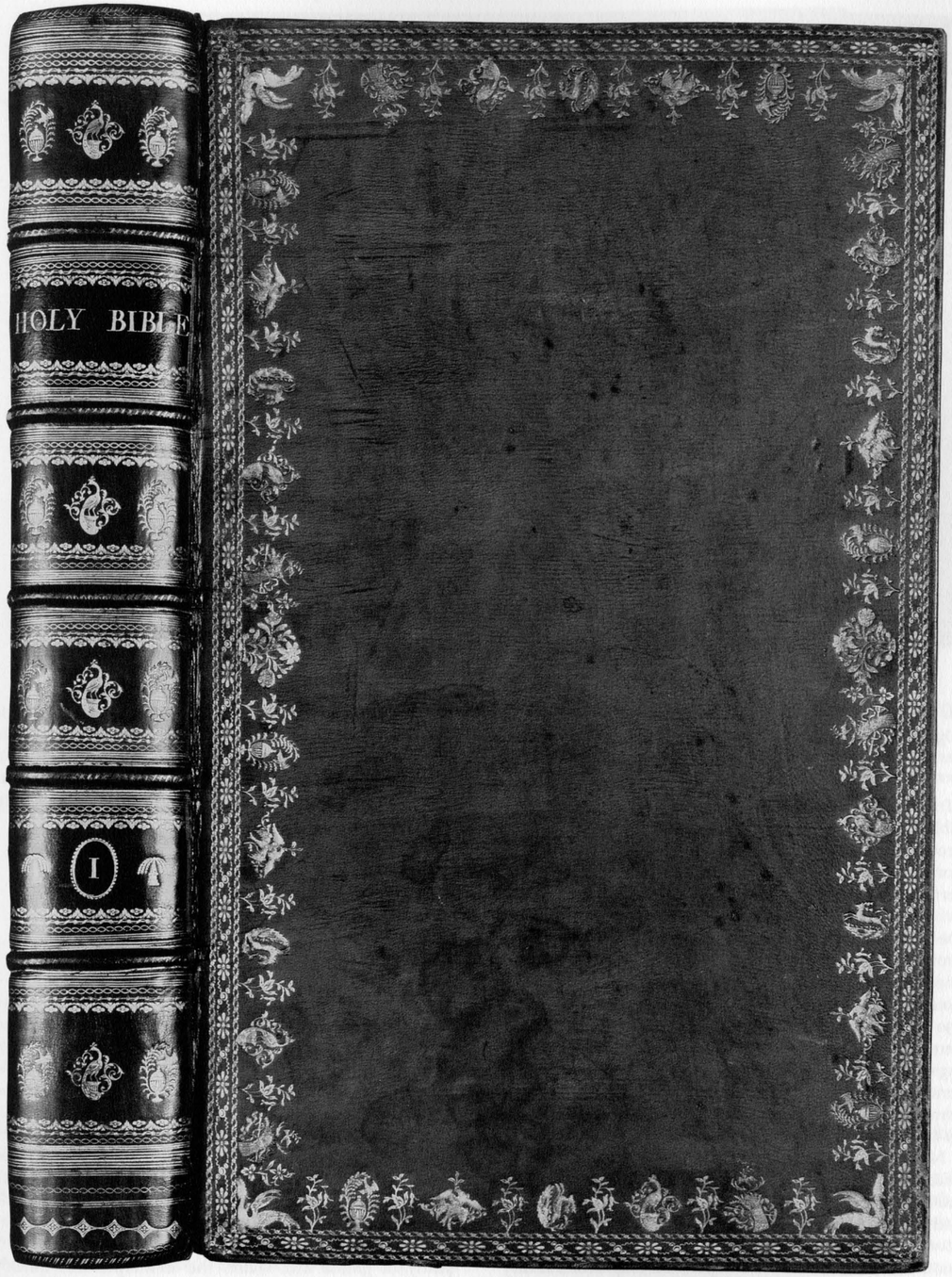
In the course of Allen's research he had come to St. Charles Borromeo and there became friendly with Bishop Francis Kenrick, who in 1847 received Allen and his family into the Catholic Church. The recipient of the Hesiod, Williamson, died an untimely death of drowning the year after the award. Was the binding unfinished at the time of his death and delivered to Allen, who later gave it to Bishop Kenrick for the seminary in memory of his student?

19 ❧ BIBLE, ENGLISH

The Holy Bible
Philadelphia: Printed for John Thompson & Abraham Small, 1798
BRYN MAWR COLLEGE

The bindings that came from the shop of Robert Aitken were the finest produced in America in the 18th century; this Bible, probably bound in 1799, is one of the most splendid. Aitken, binder, printer, and bookseller, came to Philadelphia from Paisley, Scotland, in 1769 for a brief period, and returned to stay permanently in 1771. His shop became the largest and most valuable bookstore in the city. Binding executed there was highly praised by an historian of American printers: "There was no better finished binding ever done than some of the books executed in his shop." As Aitken aged, his daughter Jane took over the family shop. The bindings on the two folio volumes of the 1798 Bible are in brilliant red morocco—"turkey" it was then called—with some of Aitken's most exotic tools, among them a wyvern at the angles of the corners, a peacock, and a running stag. According to Willman and Carol Spawn, experts on work done in the Aitken shop, these bindings reflect the design and execution of Jane.

The Bible was the first substantial publication in America to use Baskerville's hot-pressed technique in its printing. It was issued in forty numbers at half a dollar apiece, and as book production is worthy of the rich bindings that encase it. The set is part of the collection of American bookbindings given to Bryn Mawr in 1982 by Dr. Frederick E. Maser. The copy of the 1798 hot-pressed Bible at the Rosenbach is also in contemporary red morocco with gilt-stamped spine but plain sides. There are large collections of early American bindings in the Philosophical Society and the Library Company. The latter also boasts the manuscript Waste Book of the Aitken shop, the most extensive records of early American binding extant.







QUINTI
HORATII FLACCI
CARMINUM
LIBER PRIMUS.

ODE I.
AD MAECENATEM.

Maecenas, atavis edite regibus,
O et præsidium et dulce decus meum!
Sunt quos curriculo pulverem Olympicum
Collegisse iuvat; metaque fervidis
Evitata rotis, palmaque nobilis,
Terrarum dominos evehit ad Deos:
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;

20 ❧ QUINTUS HORATIUS FLACCUS

[Opera]
Paris: Excudebam Petrus Didot Natu Major, 1799
FREE LIBRARY OF PHILADELPHIA

"Truly sumptuous and magnificent," the grandiloquent bibliophile Thomas Frognall Dibdin wrote of this celebrated production of the Didot press; "[it] eclipses all other editions in graphical as well as typographical beauty." That certainly had been the intention of its printer, Pierre Didot *l'aîné*. He had taken great pains to ensure the accuracy of the text; he employed a brilliant type designed by his brother Firmin Didot; he printed the work on large folio sheets of smooth, immaculately white *papier vélin*. The edition was adorned with twelve emblematic vignettes. Only 250 copies were issued signed by the printer and numbered, of which the first 100 contained proofs of the engravings. "In France the typographic event of the close of the century," the historian of printing types, D. B. Updike, commented, "was the appearance of Pierre Didot's *éditions du Louvre* of Horace and Virgil."

Napoleon agreed. He had this copy richly bound by Bradel *l'aîné*. It is in elaborately gilt-tooled red straight-grained morocco with blue watered silk end leaves and with Napoleon's imperial coat-of-arms impressed on the covers. The volume went from one imperial library to another. Some time after the dispersal of Napoleon's library it passed into that of Czar Nicholas of Russia. The sale of many royal books by the Russian government in the 1930s enabled the discriminating Philadelphia collector, Moncure Biddle, to add it to his holdings. It forms part of an impressive collection of editions of Horace which he presented to the Free Library in a series of gifts from 1954 to 1956.

21 ❧ ALBRECHT DÜRER

Christlich-Mythologische Handzeichnungen
[Munich: Aloys Senefelder und Baron von Aretin, 1808]
TEMPLE UNIVERSITY

The appearance of Albrecht Dürer's *Handzeichnungen*, three centuries after the original drawings were made, marked a revolution in the history of the book and the technology of the printing industry. The 1808 volume was the first important work to be produced wholly by lithography. The Bavarian Aloys Senefelder's initial experiments in relief printing from Solenhofen limestone were unsuccessful. In 1798, however, he discovered that after coating the stone with a water-soluble medium, drawing a design with grease pencil, wetting the stone, and inking it, the ink adhered only to the design. The process of lithography was born. Based on the principles of adsorption and the antipathy of grease and water, the technique was quickly adopted for making book illustrations, prints, music, and



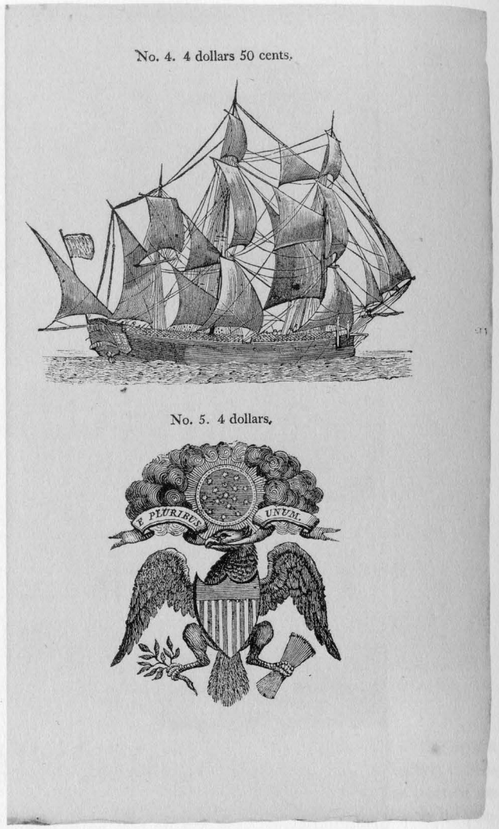
maps. Today the majority of commercial printing is offset lithography.

The publication of the Dürer drawings in the Emperor Maximilian's copy of a 1515 printed prayer book demonstrated the feasibility and quality of fine-art reproduction. Every page in the volume was printed lithographically. The medium also facilitated multiple-color printing, first through chromolithography by mid-century, and then, with mechanical or photographic intermediaries, by four-color processes.

The title page displays the autograph presentation inscription of the German wood-engraver and lithographer, Adolph Menzel, to his brother-in-law, the 19th-century pianist and composer Hermann Krigar. The book is a cornerstone of Temple's collection illustrating the history of lithography.

22 ❧ ARCHIBALD BINNY & JAMES RONALDSON

A Specimen of Metal Ornaments cast at the Letter Foundry of Binny & Ronaldson
Philadelphia: Fry and Kammerer, 1809
LIBRARY COMPANY OF PHILADELPHIA



The first commercially successful American type foundry was established by Binny and Ronaldson in 1796 in Philadelphia. Although papermaking, engraving, and binding had put down hardy roots in American soil, except for a few sporadic efforts at self-sufficiency, all type used earlier in this country had been imported from England, Scotland, or Germany. European typefounders jealously guarded the molds from which type was cast. Two recent emigrants from Scotland changed that. James Ronaldson, a former biscuit-maker, provided the capital. Archibald Binny, a competent Edinburgh typefounder who left Scotland for political reasons, supplied the molds, tools, and know-how that he brought with him.

The well-designed types and ornaments, midway in design between old and modern style, found a ready market, not only locally, but also in Boston and New York. It was through the influence of Binny and Ronaldson that the old fashioned long *ſ* disappeared from American books. One of their type faces is still in use today under the trade name "Monticello."

When commerce with Great Britain was totally interrupted by the embargo of 1808, the typefounders took the opportunity to advertise their wares more widely. The first American type specimen book—only a few single sheets had been issued earlier—was of ornaments, then being increasingly used to decorate books and advertisements. The twenty-three page pamphlet must have been sent to printers throughout the United States, but few copies have survived. It was followed in 1812 by a specimen book of printing types, and when Binny retired in 1819, Ronaldson put out one in his own name. All these had belonged to the printer-publisher Mathew Carey; they were given to the Library Company in the 1850s by his grandson, Isaac Lea.

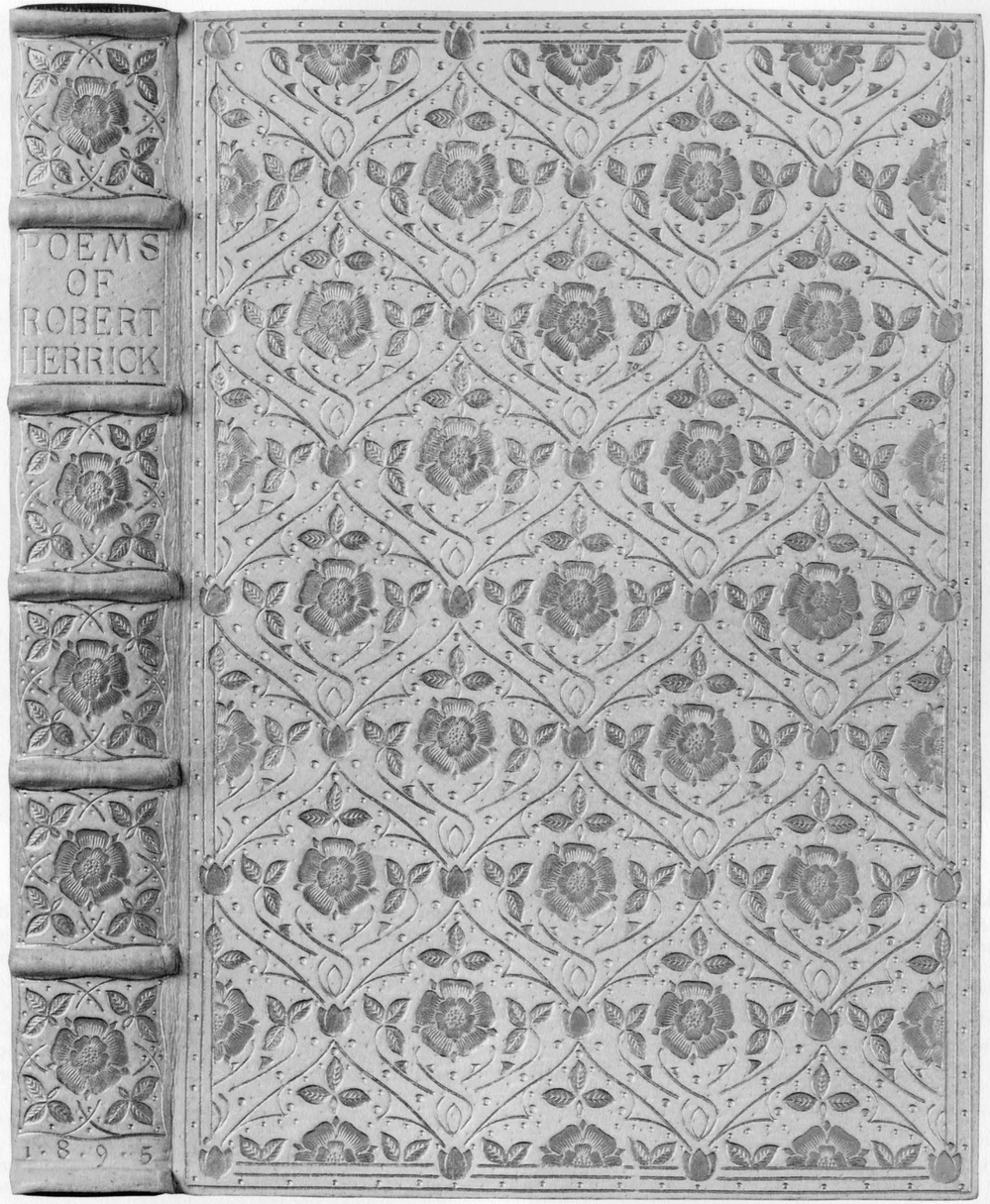
23 ❧ ROBERT HERRICK

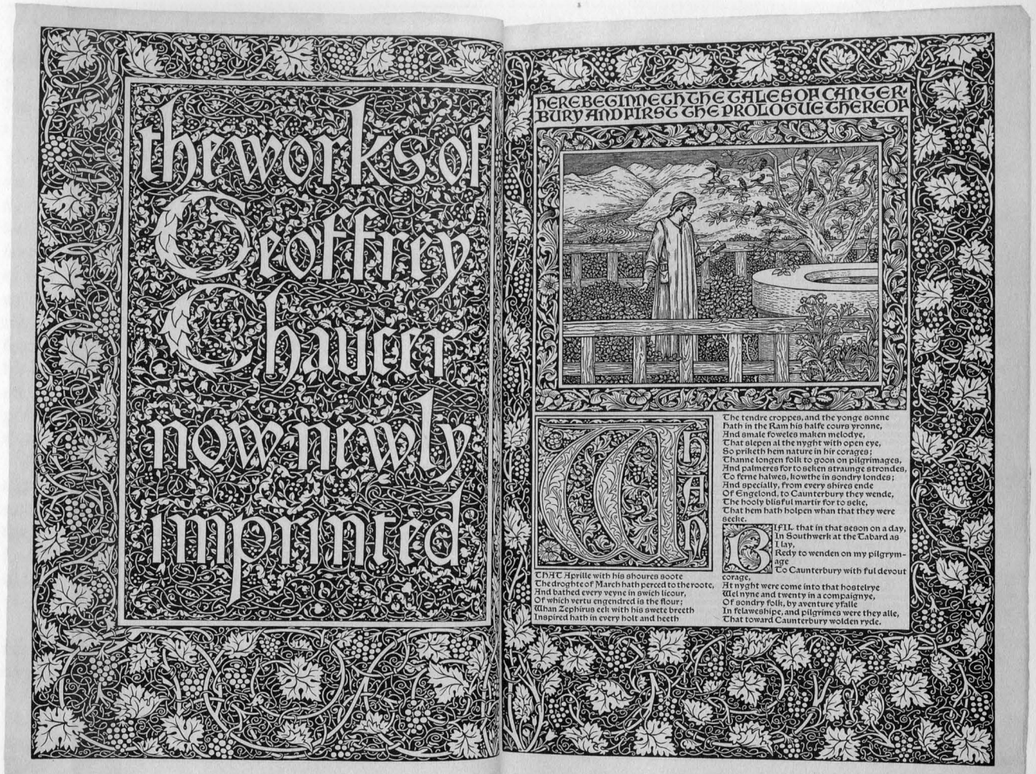
Poems Chosen Out of the Works of Robert Herrick
Hammersmith, London: Printed by William Morris, at the Kelmscott Press, 1895
BRYN MAWR COLLEGE

Roses seem most appropriate for the author of "Gather ye rosebuds while ye may." To be sure, T. J. Cobden-Sanderson used full-blown Tudor roses in the design of this superb binding. The covers of pristine white pigskin are embellished with repeated gilt-tooled roses. Both the rose tool and the employment of repeated flowers were frequently used by Cobden-Sanderson. This volume is signed inside the back cover: "The·Doves·Bindery / 18 C-S 99."

Cobden-Sanderson was a lawyer who became a bookbinder under the influence of William Morris's conviction of the importance of fine craftsmanship. Cobden-Sanderson conducted his own bindery from 1884 until 1893, when he gave up his personal workshop to establish the Doves Bindery. According to many scholars, he turned the craft of binding in England "from the unimaginative production of imitation work and gave it the impetus of fresh design and ideals of craftsmanship." His followers created a new English school of binding that has had a lasting influence.

Herrick's *Poems* was a gift of alumna Helen Annan Scribner, a member of the publishing family. She also added to the collection a copy of Algernon Charles Swinburne's *Selections from the Poetical Works*, the first book bound at the Doves Bindery. The binding is signed on the inside back cover "The·Doves·Bindery / 1.8.9.3".





24A ❧ GEOFFREY CHAUCER

The Works
Hammersmith, London: Printed by me William Morris at the Kelmscott Press, 1896
TEMPLE UNIVERSITY

24B ❧ EDWARD BURNE-JONES

Rejected Drawing for "the Knyghtes Tale" in the Kelmscott Chaucer
Pencil, [ca. 1894], with proof pull of the redrawn print
BRYN MAWR COLLEGE

24C ❧ WILLIAM MORRIS

Original Drawings for the Initials "A" and "O"
Pencil, ink, and Chinese white, [ca. 1894]
BRYN MAWR COLLEGE

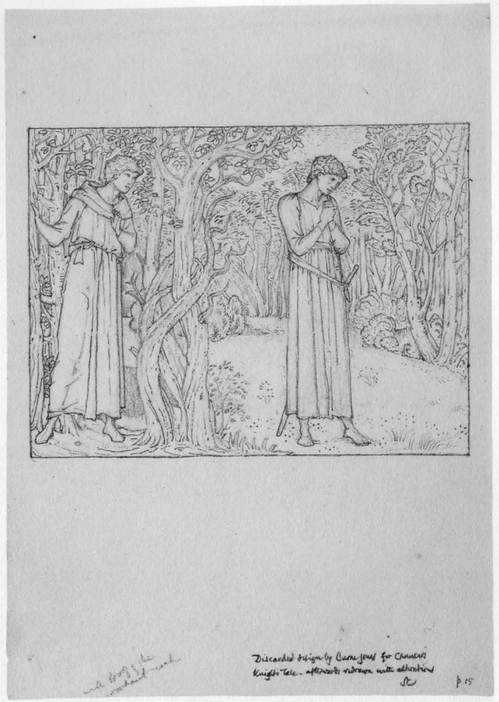
The influential typographer Stanley Morison praised the Kelmscott Chaucer as "splendid in conception, magnificent in its decoration, defiant in its archaism and scrupulous in its execution." In rebellion against the poor taste of the machine age, William Morris sought a solution in a return to methods of the 15th century and to designs he hoped would convey the flavor of that age. In 1891 he established the Kelmscott Press, had types cut based on those of the early printers, printed on a hand-press, and used handmade paper. The Chaucer, printed in black and red, was illustrated with eighty-seven woodcuts designed by Edward Burne-Jones and a plenitude of borders, initials, and ornaments designed by Morris himself. His concept was to produce a book as a unified work of art. He succeeded magnificently.

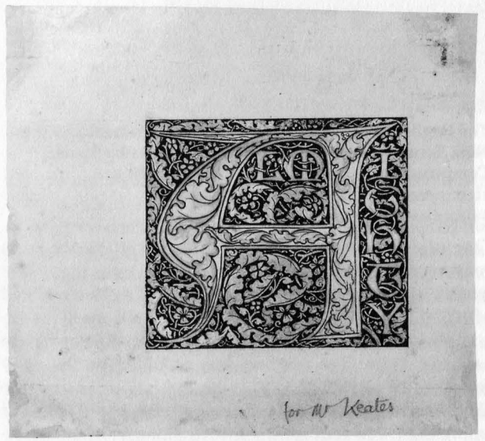
The Temple copy's binding carries out the medievalism of the text. It is in blind-tooled white pigskin executed at the Doves Bindery by T. J. Cobden-Sanderson, the preferred cover which completes a harmonious whole. The Temple library also has various drawings and proofs for other Kelmscott books.

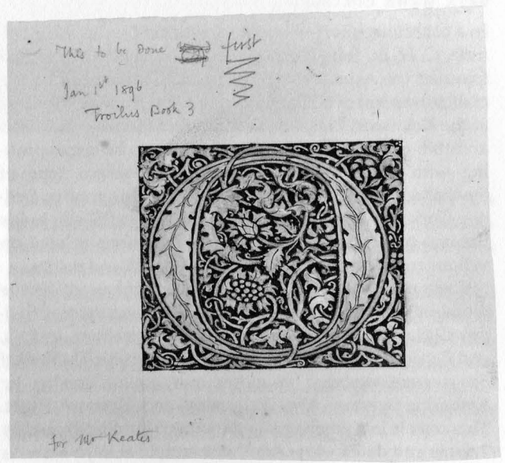
Morris early on gained the collaboration of Burne-Jones in his series of finely printed and decorated books. The Chaucer, which took five years to complete from the initial planning sessions until its publication in June 1896, was their last work together. The rejected drawing is inscribed by Sydney Cockerell, secretary of the press: "Discarded design by Burne-Jones for Chaucer's Knight's Tale— afterwards redrawn with alterations." These alterations can be seen by comparison with the accompanying proof of the revised design.

Before he began making books, Morris had achieved success as a designer of stained glass, wallpaper, tapestries, and other fabrics. He collected 15th-century books and medieval manuscripts and was charmed by the imaginative decoration of initials and their foliate marginal extensions. The feeling of these he adapted for his own productions. According to W. R. Lethaby, Morris took pleasure in his drawing: "the forms were led along and bent over and rounded at the edges with definite pleasure; they were *stroked* into place."

The Bryn Mawr assemblage of Kelmscott material is impressive. It includes a copy of the Chaucer in its original white pigskin binding inscribed by Morris to Kate Faulkner, sister of a partner in Morris's company, and dated July 7, 1896. In addition, the Chaucer is signed on the inside back cover by Cobden-Sanderson. The volume is from the library of Harold Peirce; the drawings and proof were the gift of Edith Finch, Countess Russell. At Bryn Mawr are other Kelmscott publications, manuscripts, and photographs of Morris, and an incunable from his library. At the University of Pennsylvania are two copies of the Chaucer and a drawing for an initial. The Rosenbach has an almost complete set of all the Kelmscott publications, and letters to and from Morris; and at the Free Library is still another copy of the Chaucer.









25 ❧ BIBLE, OLD TESTAMENT, SONG OF SONGS

The Song of Songs Which Is Solomon's
Chelsea: The Ashendene Press, 1902
BRYN MAWR COLLEGE

In a conscious effort to imitate a 15th-century de luxe volume, C. H. St. John Hornby succeeded brilliantly. He had founded the Ashendene Press in 1894, influenced by the craft movement of William Morris and his printing-by-hand at the Kelmscott Press. At first St. John Hornby used 17th and 18th-century English types; but in 1902 he began printing with a font, based on the 1465 Subiaco type of Sweynheym and Pannartz, that had been designed by Sydney Cockerell and Emery Walker. *The Song of Songs*, in his Subiaco type, was one of his first publications printed on vellum and luxuriously illuminated in gold and colors.

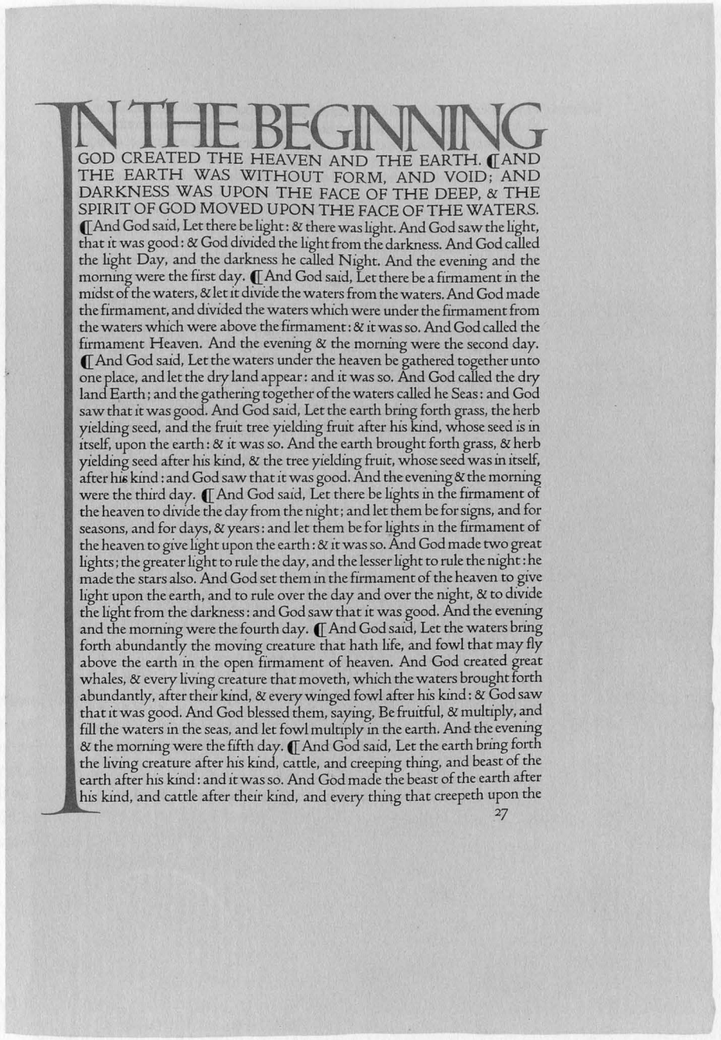
Some of the forty copies issued were enhanced by the illuminations of Florence Kingsford, who later married Sydney Cockerell. Miss Kingsford varied illustrations, initials, and decorations in each copy. The bindings for *The Song of Songs* were executed in either morocco or pigskin by Katharine Adams, Alice Pattinson, and Florence Paget. This copy is in a green crushed morocco binding signed by Adams and dated 1903. Another example at Bryn Mawr is bound in rust-colored crushed morocco and is signed "AP" (Alice Pattinson).

The copy bound by Adams is from the library of Harold Peirce, whose daughter Mary was a close friend of May Morris, the daughter of William Morris. In addition, Bryn Mawr has four incunables from St. John Hornby's library.

26 ❧ BIBLE, ENGLISH

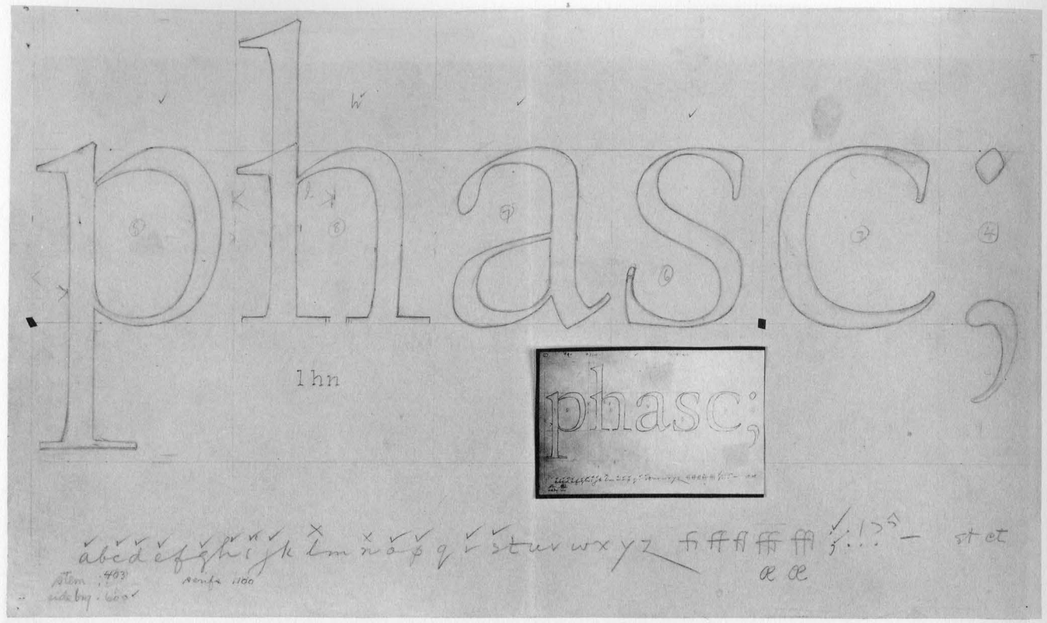
The English Bible: Containing the Old Testament and the New, Translated out of the Original Tongues by Special Command of His Majesty King James the First
Hammersmith: The Doves Press, 1903–05
SWARTHMORE COLLEGE

One of the great publications of the early Private Press movement, this is the masterpiece of the Doves Press. The advent of the machine printing press had a double-edged effect in England. Cheap printing in bulk could be accomplished; standards declined to such a level that reaction was inevitable. The reaction was provided by the early founders of private presses, who insisted upon the aesthetic interdependence of type, imposition, paper, ink, and impression. The four most effective pioneers in the movement were William Morris, T. J. Cobden-Sanderson, Emery Walker, and C. H. St. John Hornby.



Cobden-Sanderson and Walker in 1900 founded the Doves Press. The type they most frequently used, and used in their five-volume Bible, was based on the crisp, handsome roman employed by Nicolaus Jenson in Venice in the 1470s. Ornament and color were used sparingly; in fact, the bright initial and heading in red at the beginning of *Genesis* is the only adornment in the five volumes of the Bible. Cobden-Sanderson once told a client "I charge as much for my restraint as for my elaboration." The Doves Bible shows the superb design, perfect presswork, and beauty of type characteristic of the press. The Doves Press came to a sudden and surprising end in 1917 when Cobden-Sanderson erratically threw type, matrices, and punches over the Hammersmith Bridge into the Thames.

The Doves Bible was given to Swarthmore College Library by Elizabeth Marot, an American who had worked as a binder in the Doves Bindery. In the library is an excellent Private Press collection, being added to through the acquisition of examples of contemporary presses. The University of Pennsylvania, Temple, and the Free Library also have copies of the Doves Press Bible.



27 ❧ FREDERIC WILLIAM GOUDY

Drawings for Type Design
Pencil, [1942–43]
TEMPLE UNIVERSITY

"Goudy's love of type and typography was passionate, articulate, and indefatigable," Joseph Blumenthal wrote in his survey of *The Printed Book in America*. Frederic William Goudy was one of the country's most notable type-designers, responsible during a career that spanned half a century for more than a hundred typefaces. Not content to have others interpret the design and feeling he wove into his letters, he learned the entire craft of typemaking from pattern to production after he passed the age of sixty.

Fire was Goudy's nemesis. One in 1908 destroyed his early printing venture, the Village Press, and another in 1939 wiped out his Village Letter Foundry with hundreds of drawings and patterns and thousands of matrices. During his most prolific years from 1911 to 1932 he produced the types for which he is best known: Kennerley Old Style, Californian, Deepdene, Goudy Modern, and for titling, Hadriano.

These drawings were made at the request of the Philadelphia typographer Richard W. Ellis for a book face in roman and italic intended for cutting and use by the Kingsport Press in Tennessee. When the book manufacturer did not adopt the project, Goudy redrew and expanded the face, naming it "Spencer Old Style" and "Spencer Italic" after M. Lyle Spencer, Dean of the Syracuse University School of Journalism.

The Ellis Collection at Temple contains correspondence, photographs, and type, including the matrices and monotype settings of Ellis's revision of Goudy's famous Deepdene. It is the record of a friendship which endured for many years. A tribute to Goudy in the *New York Herald Tribune* at the time of his death called him "a designer and a philosopher, a writer and a craftsman, a printer who preached beauty in utility."

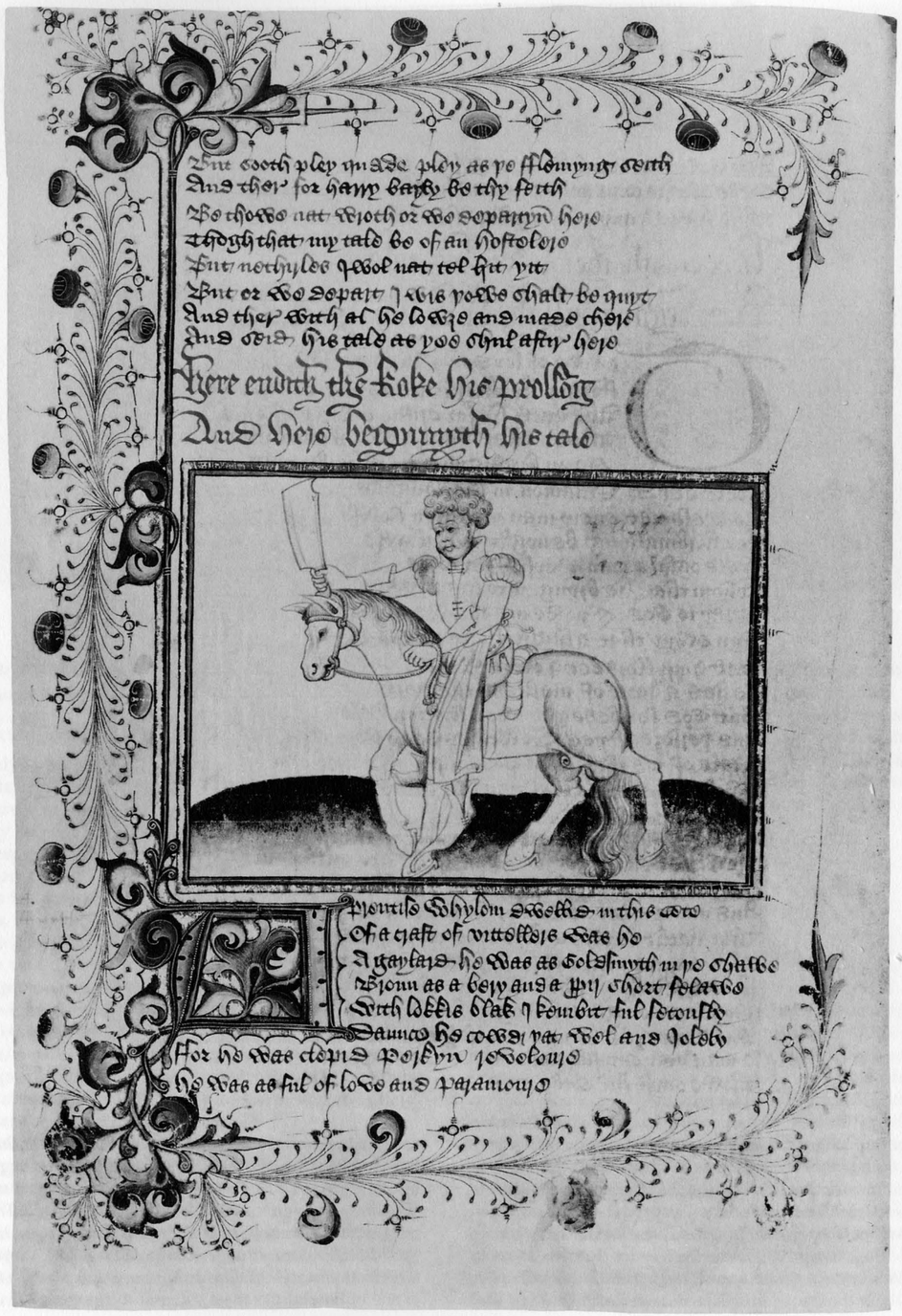
28 ❧

Lectionary for Mass
Collegeville, Minnesota: The Liturgical Press, 1970
ST. CHARLES BORROMEO SEMINARY

St. Charles Borromeo Seminary called for a lectionary to be used during archdiocesan liturgical ceremonies and one which would match their grandeur. To fill this need and to present a gift to St. Charles Borromeo, a priest-professor from the Seminary commissioned Fritz Eberhardt to create a binding that combined religious symbolism with aesthetic quality. The artist produced a master work. Gilt tooling the corners of the covers, Eberhardt formed a cross on which he impressed in blind the symbols of the four evangelists. In the center is a cross in gilt with alpha on the front cover and omega on the back. He inlaid plain panels of maroon morocco on five compartments of the spine and on the volume case placed a brown inlay with the evangelical symbols repeated. The edges are gilt and gauffred.



The Lectionary, used in the celebration of the Mass, consists of the biblical readings and chants for that liturgy. In response to action taken at the Second Vatican Council in 1962–65, a revised Lectionary was produced that provided a more suitable and comprehensive selection of readings from the Old and the New Testament. It is this text in English, now an official one of the Roman Catholic Church, for which the donor sought a suitable cover. Born in Germany, Eberhardt studied and worked there and in Sweden before coming to the United States in 1954 to begin the binding program of the Library Company. After several years he set up on his own, brought over his wife Trudi to collaborate with him, and shortly became recognized as the finest binder in the Philadelphia area. The Lectionary, which may be described as bound in a neo-medieval style, is one of Eberhardt's most successful creations.



Literature

29 ❧ GEOFFREY CHAUCER

The Canterbury Tales
Manuscript fragment, England, ca. 1450
ROSENBACH MUSEUM & LIBRARY

"Wel coude he knowe a draughte of London ale," that Cook who rode with his fellow pilgrims to Canterbury. And here he sits upon his horse brandishing his cleaver. Drawings of the Cook and the Man of Law are on leaves of a fragment of the so-called Oxford manuscript which survives only in eleven leaves at Rosenbach and two in the John Rylands Library, Manchester. The most notable feature of this manuscript is the character and quality of the illustrations. They depict the pilgrims as real people, perhaps people the illustrator knew. The Cook, for example, is not precisely Chaucer's tippling cook with a "mormel" or wart on his shin—although he does look as if he would enjoy a draught of London ale—but a highly personalized image. Unlike the stylized illustrations of the Ellesmere manuscript with oversized pilgrims on undersized horses, here the figures are in perfect proportion. The Man of Law, who was "discreet" and "of greet reverence," holds a scroll, but he, too, seems a portrait rather than a personification.

All eleven leaves are in the hand of a single scribe, who used a rounded English script. The decorative illuminations are also characteristically English. The manuscript once belonged to Alfred Harley, 6th earl of Oxford. It was purchased by William A. White, from whom Dr. Rosenbach bought it in 1923. It is thought to be the third oldest surviving manuscript of *The Canterbury Tales*. A nearly complete 15th-century text of approximately the same date, formerly in the libraries of those omnivorous English collectors, Richard Heber and Sir Thomas Phillipps, is also at the Rosenbach.

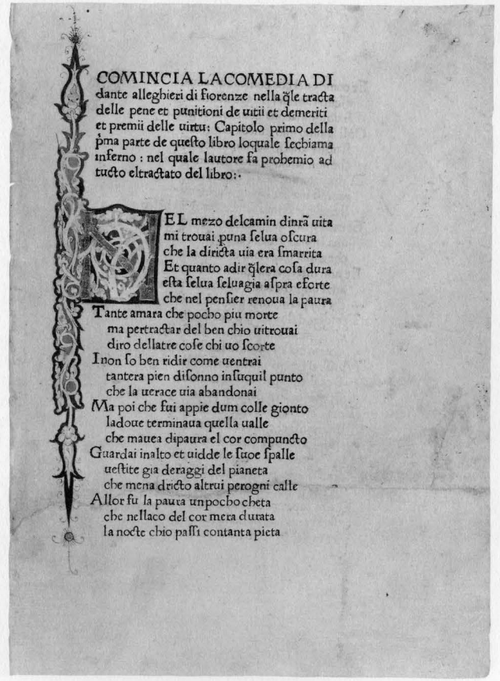
30 ❧ DANTE ALIGHIERI

Comincia la Comedia
Foligno: Johann Neumeister et Evangelista Angelini, 1472
HAVERFORD COLLEGE

The Divine Comedy is without doubt the greatest work in the Italian language. Traditionally, a work of this dimension would, in Dante's day, have been written in Latin, but his use of the vernacular gave a major impetus to the development of Italian literature. The times in which he lived were at once turbulent and suited to an expression of daring in thought. His theme was bold—no less than an attempt to categorize the Christian world and illuminate its beliefs. This he did through the allegory of a journey, in this case through the Christian after-life of Hell, Purgatory, and Heaven, each of the regions populated with persons familiar to him through personal acquaintance or through his extensive reading.

It is perhaps the *Inferno* which has had the greatest popular and artistic influence. Dante's graphic descriptions of the tormented souls in Hell fired the imagination of artists from Botticelli to Blake. Perhaps one of the most controversial aspects of his epic was its demonstration of the levelling action of sin, for in the Circles of Hell, as the good Virgil guided him, he saw popes, emperors, kings, and lesser persons he knew all suffering an eternity of pain. Had political strife in his native Florence not driven him into exile—he got back at some of his enemies in the *Inferno*—he might not have been able to devote himself so completely to the composition of the poem.

The first edition of Dante's *Comedia* is a classic of world stature. It is also rare, desirable, but—to adapt the motto over the entrance to Hell in the *Comedia*—if you are looking for a copy, "*Lasciate ogni speranza*," that is, give up hope. The fabled Foligno Dante came to Haverford in 1957 as part of the bequest of William Pyle Philips.



COMINCIA LACOMEDIA DI
dante alleghieri di fiorenze nella ꝯle tracta
delle pene et punitioni de uitii et demeriti
et premii delle uirtu: Capitolo primo della
ꝑma parte de questo libro loquale ſechiama
inferno : nel quale lautore ſa probemio ad
tucto eltractato del libro:.

EL mezo delcamin dinrā uita
mi trouai ꝑduna ſelua oſcura
che la diricta uia era ſmarrita
Et quanto adir ꝯlera coſa dura
eſta ſelua ſeluagia aſpra eforte
che nel penſier renoua la paura
Tante amara che pocho piu morte
ma pertractar del ben chio uitrouai
diro dellaltre coſe chi uo ſcorte
I non ſo ben ridir come uentrai
tantera pien diſonno inſuquil punto
che la uerace uia abandonai
Ma poi che fui appie dum colle gionto
ladoue terminaua quella ualle
che mauea dipaura el cor compuncto
Guardai inalto et uidde le ſpalle
veſtite gia deraggi del pianeta
che mena dricto altrui perogni calle
Allor fu la paura unpocho cheta
che nellaco del cor mera durata
la nocte chio paſſi contanta pieta

was right displeasant to him and his people, as shoulde appeare in that it was a custome many yeares after, that no Knightes were made in Norway, excepte they were firſte sworne to reuenge the slaughter of theyr countreymen and frendes thus slayne in Scotland.

The othe that knights tooke in Norway, to reuenge the death of theyr frendes.

The Scottes having wonne so notable a victory, after they had gathered and diuided the spoyle of the fielde, caused solemne processions to be made in all places of the realme, and thankes to be giuen to almightie God, that had sent them so fayre a day ouer their enimies.

Solemne processions for victory gotte.

But whylest the people were thus at theyr processions, worde was brought that a newe fleete of Danes was arriued at Kingcorne, sent thyther by Canute king of England in reuenge of his brothers Surnoes ourthrow.

A power of Danes arriue at Kyncorne out of Englād.

To resiſt these enimies, whiche were alreadie landed, and buſie in spoiling the countrey, Makbeth and Banquho were sente with the kings authoritie, who hauing with them a conuenient power, encountred the enimies, slewe parte of them, and chaſed the other to their shippes. They that escaped and got once to theyr shippes, obtayned of Makbeth for a great summe of golde, that suche of theyr frendes as were slaine at this laſt bickering might be buried in Saint Colmes Inche. In memorie whereof, many olde Sepultures are yet in the sayde Inche, there to be seene grauen with the armes of the Danes, as the maner of burying noble men still is, and heretofore hath bene vſed.

The Danes vanquiſhed by Makbeth and Banquho.

Danes buried in S. Colmes Inche.

A peace concluded betwixt Scottes and Danes.

A peace was also concluded at the same time betwixte the Danes and Scottiſhmen, ratified as some haue written in this wiſe. That from thence forth the Danes shoulde neuer come into Scotlande to make any warres agaynſt the Scottes by any maner of meanes.

And these were the warres that Duncane had with forrayne enimies in the seuenth yeare of his reygne.

Shortly after happened a straunge and vncouth wonder, whiche afterwarde was the cauſe of muche trouble in the realme of Scotlande as ye shall after heare. It fortuned as Makbeth & Banquho iourneyed towarde Fores, where the king as then lay, they went sporting by the way together without other companie, saue only theſelues, paſſing through the woodes and fieldes, when sodenly in the middes of a laūde, there met them .iij. women in straunge & ferly apparell, reſembling creatures of an elder worlde, whom when they attentiuely beheld, wondering much at the sight, The firſt of them spake & sayde: All hayle Makbeth Thane of Glammis (for he had lately entred into that dignitie and office by the death of his father Synel.) The .ij. of them said: Hayle Makbeth Thane of Cawder: but the third sayde: All hayle Makbeth that hereafter shall be king of Scotland.

The prophesie of three womē supposing to be the weird ſiſters or ſeirties.



Then Banquho, what maner of women (saith he) are you, that seeme so litle fauourable vnto me, where as to my fellow here, beſides highe offices, ye assigne also the kingdome, appointyng forth nothing for me at all? Yes sayth the firſte of them, wee promise greater benefites vnto thee, than vnto him, for he shall reygne in deede, but with an vnluckie ende: neyther shall he leaue any iſſue behinde him to succeede in his place, where contrarily thou in deede shalt not reygne at all, but of thee those shall be borne whiche shall gouerne the Scottiſhe kingdome by long order of continuall diſcent. Herewith the foresayde women vaniſhed immediatly out of theyr sight. This was reputed at the firſt but some vayne fantaſticall illuſion by Makbeth and Banquho, in so muche that Banquho woulde call Makbeth in ieſte kyng of

A thing to wonder at.

31 ❧ RAPHAEL HOLINSHED

The Chronicles of England, Scotlande and Irelande
London: Imprinted [by Henry Bynneman] for George Bishop (I); Imprinted for Iohn Hunne (II), 1577
HAVERFORD COLLEGE

Dragons were rampant and the ancient kings were robed in cloaks of tradition, folk-lore, old wives' tales, and bardic imagination in the *Chronicles* that Holinshed compiled. Of course, there was real history, too, in the accounts of later reigns which had been more fully and accurately recorded. The two-volume work was the first continuous history of Great Britain written in the vernacular. Holinshed himself wrote the history of England, farmed out those of Scotland and Ireland to others, but planned the whole and put it all together in a remarkably readable fashion.

The history, published early in the reign of Elizabeth, became a rich mine that Shakespeare delved into for themes, situations, and characters. The early kings like Macbeth, Cymbeline, and Lear, shrouded in legend, presented the playwright with freedom to develop his plot as he wished. There is no doubt that in the work, full of woodcuts of battles, coronations, and portraits, the confrontation of Macbeth by three witches caught his attention. To be sure when it came to writing about the later Henrys and Richards he was faced with well-developed historical facts. Yet, all in all, for Shakespeare this was a major source of inspiration.

This first edition, in its original blind-stamped calf binding, was part of the collection gathered by William Pyle Philips, an alumnus of Haverford, to document the Renaissance, especially its English manifestation. He bequeathed his library to the college. There is a copy of the first edition of Holinshed's *Chronicles* in the Furness Shakespeare Library at the University of Pennsylvania. Isaac Norris II's imperfect example is at the Library Company; Bryn Mawr has the second edition of 1587.

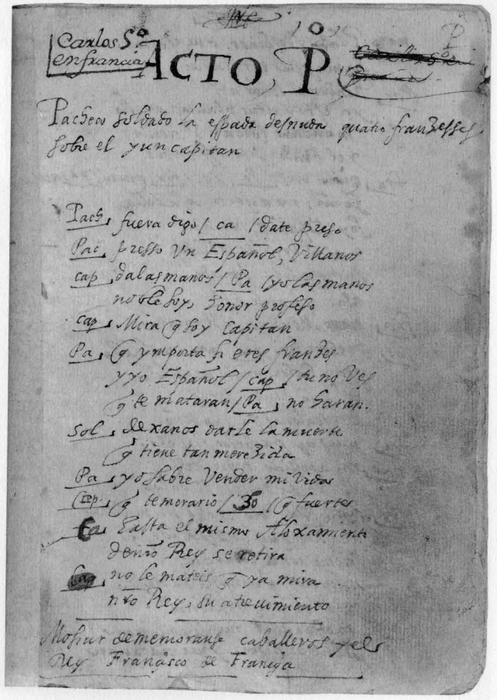
32 ❧ FELIX DE LOPE DE VEGA CARPIO

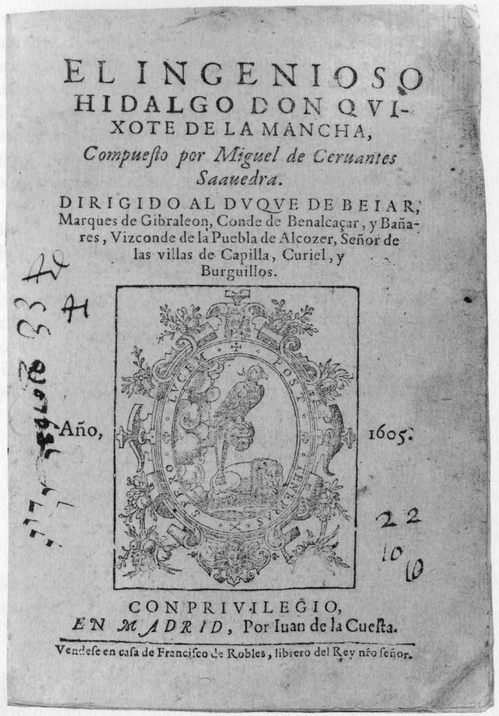
Autograph Manuscript Signed of "Carlos V. en Francia"
Toledo, November 20, 1604
UNIVERSITY OF PENNSYLVANIA

Ben Jonson alleged that Shakespeare never blotted a line. The same more truly might have been said of his contemporary, Lope de Vega, the greatest dramatist of the Spanish Golden Age. Most of Lope's pages show no corrections; some do, however, have changes made in the course of composition. He never seems to have revised his work after completing large portions of it. The three acts of the play run to 2,817 lines, of which 434 were cut out in the printed editions.

Lope de Vega, like Shakespeare, served up history with a dash of fiction. Set in the fourth decade of the 16th century, his *Carlos V* depicted various meetings between Pope Paul III, the Emperor Charles V, and the French king, Francis I. He ended with the two monarchs reaching a final concord blessed by the pope. To these historical events the dramatist added the fictional character of Leonora to give romantic interest to the dynastic struggles of the Hapsburgs and Valois-Bourbons. In the play Leonora fell passionately in love with Charles V, so passionately that she bit her rival.

Carlos V is one of two Lope de Vega manuscripts at the University of Pennsylvania. Apparently it was obtained originally from a theatrical company by Lope de Vega's patron, the Duque de Sessa. During the 19th century the manuscript was owned by the Spanish diplomat and writer, Salustiano de Olozaga, and later by Sir John Hobart Caradoc, Baron Howden, Britain's minister plenipotentiary at Madrid. It subsequently passed into the hands of the great American collector, Robert Hoe, and then into those of the Philadelphia hat mogul, John B. Stetson. The Lope de Vega manuscript is part of an important collection of Spanish Golden Age literature at the University of Pennsylvania.




EL INGENIOSO
HIDALGO DON QVI-
XOTE DE LA MANCHA,
Compueſto por Miguel de Ceruantes Saauedra.
DIRIGIDO AL DVQVE DE BEIAR,
Marques de Gibraleon, Conde de Benalcaçar, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burguillos.
Año, 1605.
CON PRIVILEGIO,
EN MADRID, Por Iuan de la Cuesta.
Vendese en casa de Francisco de Robles, librero del Rey nõ señor.

33A ❧ MIGUEL DE CERVANTES SAAVEDRA

El Ingenioso Hidalgo Don Qvixote de la Mancha
Madrid: Por Iuan de la Cuesta, 1605–15
ROSENBACH MUSEUM & LIBRARY

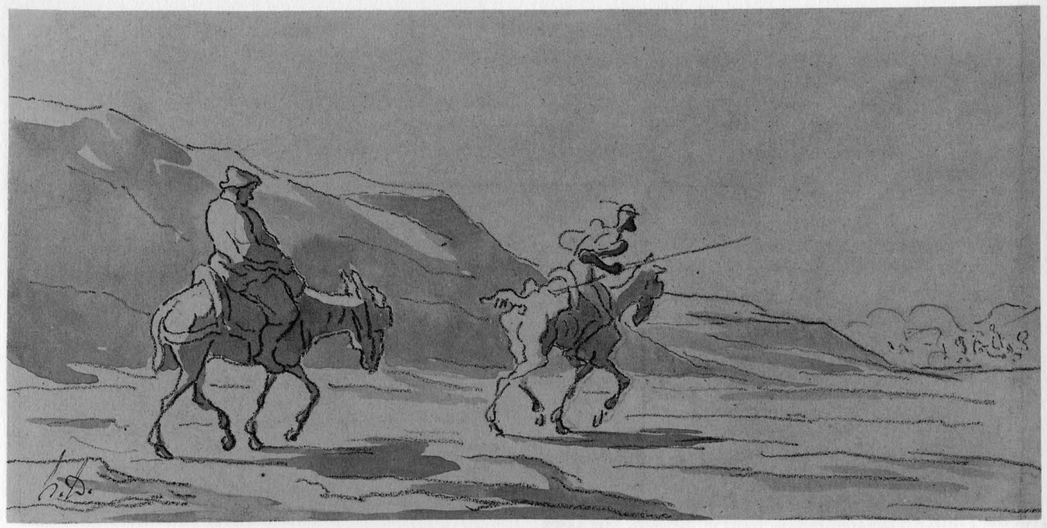
33B ❧ HONORÉ DAUMIER

Don Quixote and Sancho Panza
Black crayon and grey wash on tracing paper, [ca. 1865–67]
ROSENBACH MUSEUM & LIBRARY

"Tilting at windmills," an oversimplification of the plot of Cervantes's novel, is the best-known image of Don Quixote. The poor gentleman of La Mancha was bemused by too much reading of romances of chivalry. He set out on his old horse, encased in rusty armor, attended by his shrewd yet innocent squire, Sancho Panza, in search of the kind of adventures that made immortal the knights of old. The work was at first Cervantes's attempt to make fun of those convoluted romances, but evolved into a study of the relationship of the ideal to the real, illustrated by the clashes between the practicality of Sancho and the fanciful visions of Don Quixote. By the time the author wrote the second part the figures that he set out to mock had become lovable. The earthy satire became a work of universal humanity, and as such a world classic.

Set in the Spanish countryside, it is chiefly the little people, the poor, the small landholders, even the dispossessed who are brought alive by the novelist's skill. Don Quixote may have seen a windmill as a fearful form to be overthrown with his lance, but the motivation was that of aristocratic idealism. The slapstick humor of the first part made the work immediately popular. Three editions appeared in 1605. It took a bit longer for Cervantes's inherent love of people, and the underlying understanding of man's dilemma between the dream and the reality, to be appreciated.

Daumier's drawing captures the pathos of the characters. The road of the visionary is long and hard. The story of Don Quixote fascinated Daumier, who produced several paintings and over thirty drawings of the Hidalgo's exploits. This is one of at least four versions of the composition, its thick, relatively uniform crayon strokes indicating that it is a tracing of one of the more spontaneous versions finished off with wash. With another Daumier drawing of Don Quixote, the present one was bought by Dr. Rosenbach from the collection of Arthur Meyer in 1924. The set of *Don Quixote* at Haverford consists of the second edition of the first volume and the first of the second.



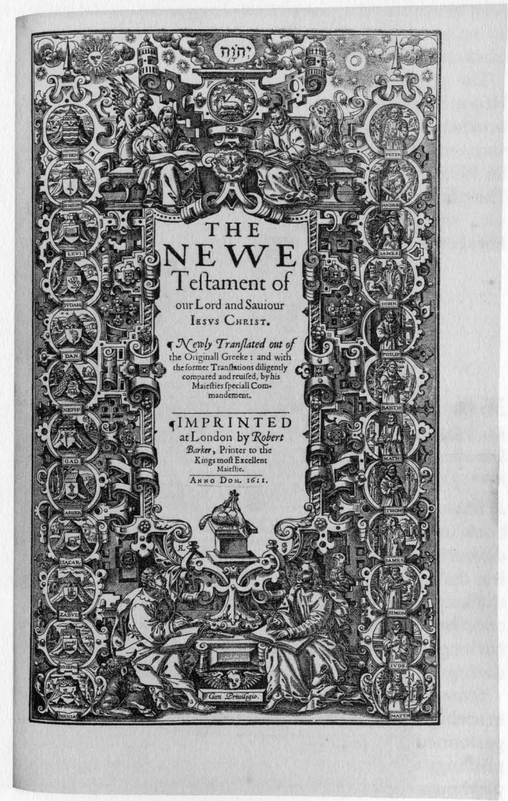
34 ❧ BIBLE, ENGLISH

The Holy Bible, Conteyning the Old Testament, And The New: Newly Translated out of the Originall tongues: & with the former Translations diligently compared and reuised by his Maiesties speciall Comandement
London: Imprinted by Robert Barker, 1611
HAVERFORD COLLEGE

No, it's not the St. James Bible; it's the King James Bible, the Authorized Version. It was the result of a conference called in 1604 by the king to settle some disagreements within the church of England. When it was proposed by Dr. John Reynolds, president of Corpus Christi College, that a new translation of the Bible be undertaken, King James enthusiastically seconded the project. A group of nearly fifty translators, headed by Dr. Lancelot Andrewes, dean of Westminster, was formed to accomplish the task. They consulted the original Hebrew, used the Septuagint Greek, and took as their underlying text that of the Bishops' Bible of 1572. Since that in turn was based on the sturdy Tudor versions of Tyndale and Coverdale, their prose "remained the backbone of what Macaulay described as, 'a book, which if everything else in our language should perish, would alone suffice to show the whole extent of its beauty and power.'"

With the publication of the King James Bible, "the only literary masterpiece ever to have been produced by a committee," and that of the Shakespeare Folio a dozen years later, the flowering of the English language came into full bloom. No single work had so much influence on the style, images, and words of later literary works as did the Authorized Version. Although it was supplanted as the official Church of England text by the Revised Version of 1881, the King James Bible lived on, an immortal work of literature.

There are many issues and states of this large folio. The present one is the true first edition with the reading "He" in Ruth 3:15, instead of "She." Consequently it has become known as the "He Bible." Before it was bought at auction by William Pyle Philips in 1952, this excellent copy had belonged to Alfred T. White and Moncure Biddle. It is one of the key books in the Philips Collection of Renaissance works. In the Gordon A. Block, Jr., Bible Collection at the University of Pennsylvania is another copy of the "He" issue, and at the Library Company one of the "She" issue.


יהוה
THE
NEWE
Teſtament of
our Lord and Sauiour
IESVS CHRIST.
¶ *Newly Tranſlated out of* the Originall Greeke: and with the former Tranſlations diligently compared and reuiſed, by his Maieſties ſpeciall Commandement.
¶ IMPRINTED at London by *Robert Barker*, Printer to the Kings moſt Excellent Maieſtie.
ANNO DOM. 1611.

35 ❧ WILLIAM SHAKESPEARE

The Tragedy of Hamlet Prince of Denmarke . . . Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppy

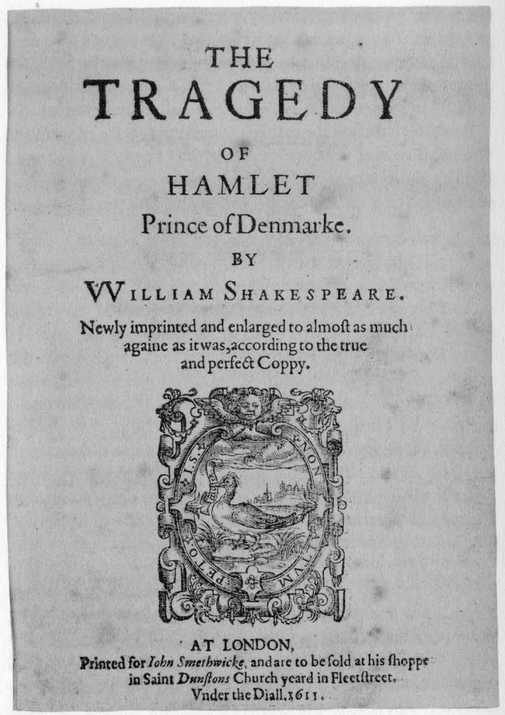
London: Printed for Iohn Smethwicke, 1611

UNIVERSITY OF PENNSYLVANIA

"To be, or not to be, I there's the point, / To Die, to sleepe, is that all?" This garbled, almost sophomoric version of Hamlet's famous soliloquy that is the best-known of all Shakespeare's writing may actually have been written that way by the Bard himself. It is recorded in this fashion in the First Quarto edition of 1603. The text perhaps owes its strange form to the memory of an actor who played several minor roles in the play. By the time the Second Quarto was published a year later, the printers had got hold of a more complete text, probably from Shakespeare's acting company, The King's Men. There the speech is closer to the familiar version: "To be, or not to be, that is the question."

At just under 4,000 lines each, the Second and Third Quartos are almost twice the length of the First Quarto, and about 200 lines shorter than the text of *Hamlet* printed in the First Folio of 1623. This Third Quarto of 1611 substantially follows the Second Quarto. None of the versions of *Hamlet* published during Shakespeare's lifetime was overseen or approved by the author. Today's text of the play is an editorial reconstruction based on the best guesses of modern textual scholars.

The pioneering American Shakespeare editor, Horace Howard Furness, bought this rare quarto from his London bookseller, Alfred Russell Smith, in 1874 for £33. Smith had successfully bid on it and two later quartos at the sale of Sir William Tite, antiquarian and book collector. A note in Tite's hand states that he in turn had purchased it at the 1864 sale of the library of George Daniel, collector of Elizabethan books in particular as well as theatrical items generally. The volume is now in the Horace Howard Furness Memorial Library at the University of Pennsylvania, one of the major American collections of Shakespeariana.


THE
TRAGEDY
OF
HAMLET
Prince of Denmarke.
BY
WILLIAM SHAKESPEARE.
Newly imprinted and enlarged to almost as much
againe as it was, according to the true
and perfect Coppy.
AT LONDON,
Printed for *Iohn Smethwicke*, and are to be sold at his shoppe
in Saint *Dunstons* Church yeard in Fleetstreet.
Vnder the Diall. 1611.

36 ❧ WILLIAM SHAKESPEARE

Mr. William Shakespeare's Comedies, Histories, & Tragedies

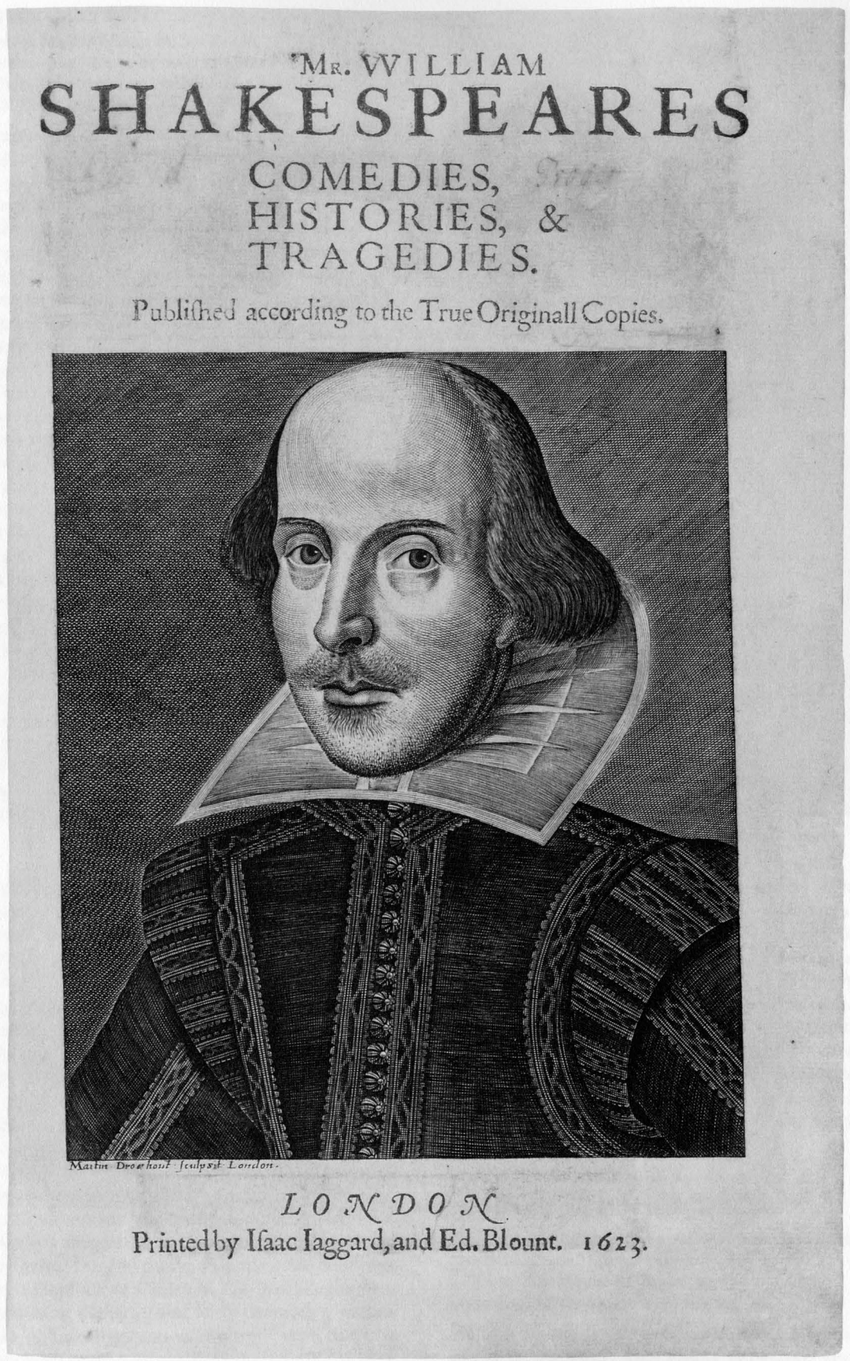
London: Printed by Isaac Iaggard and Ed. Blount, 1623

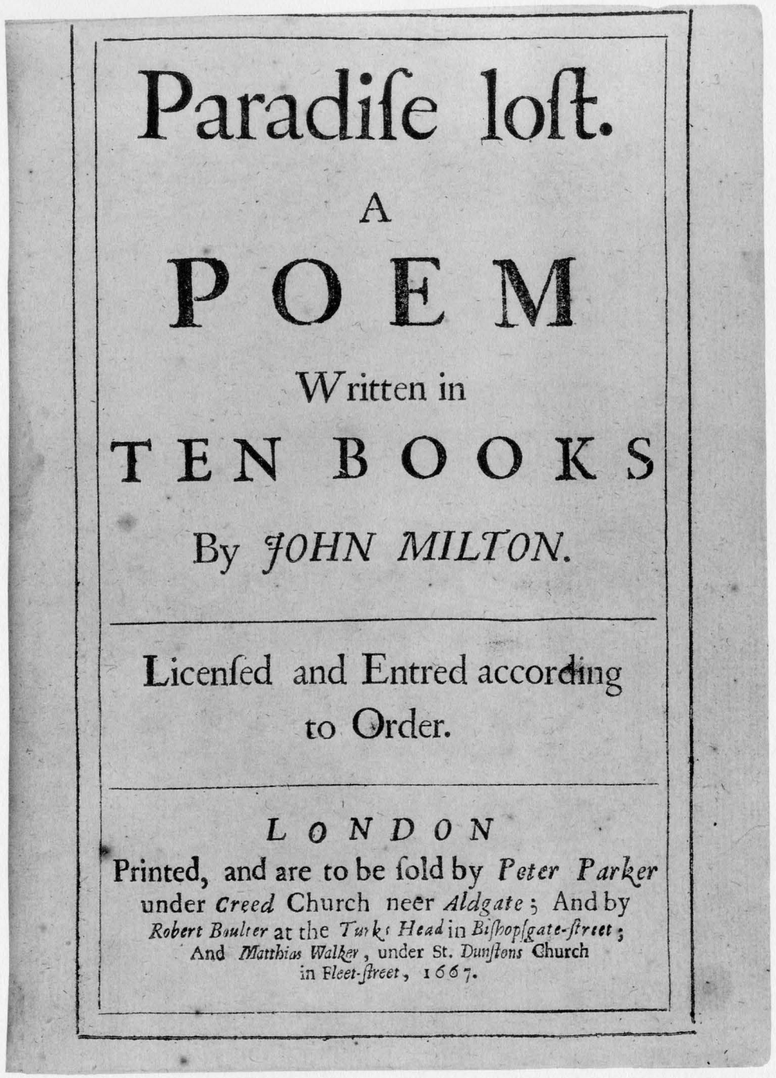
HAVERFORD COLLEGE

A Shakespeare "First Folio"! The works have an aura of book magic about them. For a bibliophile it is a volume devoutly to be wished for and rarely attained; to a library it is the crowning jewel of a collection; to the scholar it is a challenge to enter the world of textual study and literary criticism. Shakespeare, indeed, is a name to conjure with. No lengthy explanations are needed; he is simply the most distinguished author in the English language.

Strangely enough, the great playwright had no interest in seeing his works in print. All he sought was to have them performed. Before his death in 1616, only the flimsy quarto printings were available. These had been set in type from playhouse copies and were sold at the theater to those who would spend sixpence. It was only in 1623 that John Heminge and Henry Condell, members of the acting company, the King's Men, who had known Shakespeare, gathered together his plays in a single volume. About half of them were there printed for the first time. The editors created an impressive volume, folio in size, with a portrait considered to be an authentic likeness, and prefatory poems praising the author, including a famous one by his friend Ben Jonson: "He was not of an age, but for all time!"

Three other folios of Shakespeare were subsequently published, in 1632, 1663–64, and 1685. Haverford received all four in the Philips bequest, topping that collection of major works of early English literature. There are also copies of all four folios at the University of Pennsylvania and the Free Library. A set of the three later folios is at the Rosenbach, and Leigh Hunt's Second Folio at the Library Company.


Mr. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.
Published according to the True Originall Copies.
Martin Droeshout sculpsit Londini.
LONDON
Printed by Isaac Iaggard, and Ed. Blount. 1623.



Paradiſe loſt.

A

POEM

Written in

TEN BOOKS

By *JOHN MILTON.*

Licenſed and Entred according to Order.

LONDON

Printed, and are to be ſold by *Peter Parker* under *Creed* Church neer *Aldgate*; And by *Robert Boulter* at the *Turks Head* in *Biſhopſgate-ſtreet*; And *Matthias Walker*, under St. *Dunſtons* Church in *Fleet-ſtreet*, 1667.

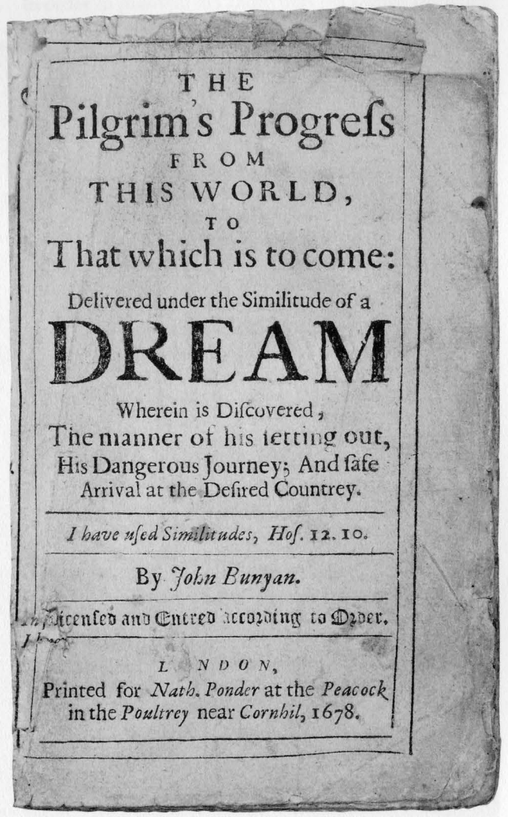
37 ❧ JOHN MILTON

Paradise lost. A Poem Written in Ten Books
London: Printed, and are to be sold by Peter Parker; And by Robert Boulter; And Matthias Walker, 1667
HAVERFORD COLLEGE

A. E. Housman wrote: "Malt does more than Milton can / To justify God's way to man," but John Milton did try very hard to do so. *Paradise Lost*, rarely read today for pleasure or inspiration, is, nonetheless, one of the classics of English literature. Written in blank verse, previously used more in plays than poetry, it is the dramatic epic of the expulsion of Satan from Heaven and man's fall from grace in the Garden of Eden. Though some critics found Milton's language stilted, his contemporary, John Dryden, referred to *Paradise Lost* as "one of the greatest, most noble and sublime poems which either this age or nation has produced."

Milton from the age of seventeen had been writing poetry. While still a student at Christ's College, Cambridge, he composed a sonnet to Shakespeare that was published in the Second Folio of 1632. During the Civil War he devoted himself to political activity and pamphleteering, always a defender of religious and civil liberties. Imprisoned and fined at the Restoration, Milton was freed by the intervention of friends, but his political involvement was ended. Blindness further forced him into retirement. It was then that he turned again to poetry and wrote *Paradise Lost* and *Paradise Regained*.

This copy is, according to the Milton scholar Harris F. Fletcher, an example of the first issue of the first edition. Bound in at the end is a title page for the fifth issue. The volume went through the hands of a number of distinguished American book collectors—Winston H. Hagen, A. Edward Newton, and Lucius Wilmerding—before it was acquired by William Pyle Philips, who left it to his alma mater. An example of the fourth issue is at the Free Library.



THE

Pilgrim's Progreſs

FROM

THIS WORLD,

TO

That which is to come:

Delivered under the Similitude of a

DREAM

Wherein is Diſcovered,
The manner of his ſetting out,
His Dangerous Journey; And ſafe
Arrival at the Deſired Countrey.

I have uſed Similitudes, Hoſ. 12. 10.

By *John Bunyan.*

Licenſed and Entred according to Order.

LONDON,
Printed for *Nath. Ponder* at the *Peacock* in the *Poultrey* near *Cornhil*, 1678.

38 ❧ JOHN BUNYAN

The Pilgrim's Progress from This World, to That which is to come: Delivered under the Similitude of a Dream
London: Printed for Nath. Ponder, 1678
ROSENBACH MUSEUM & LIBRARY

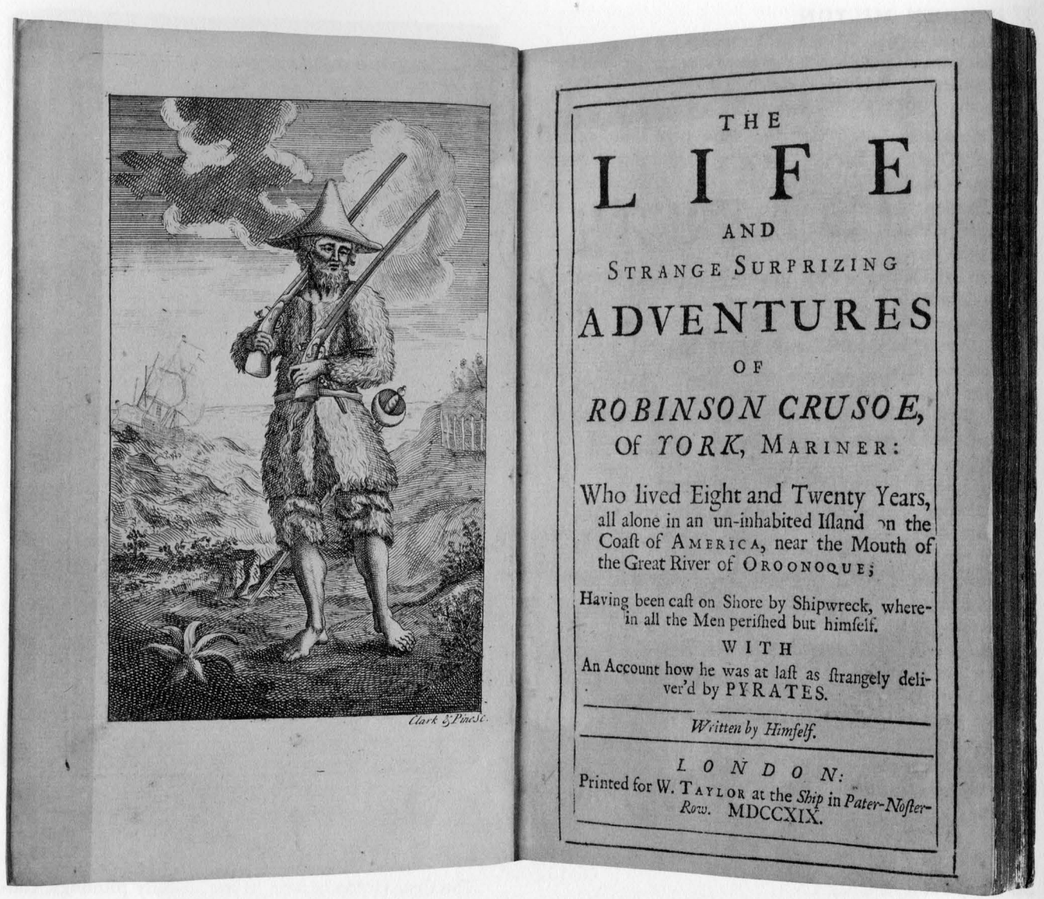
Today one of the most highly praised but least read classics of English literature, *Pilgrim's Progress* for well over a century enjoyed a wide and consistent popularity. In the year it was published 10,000 copies were sold; it has been translated into 147 languages. Many of the images Bunyan used—"Vanity Fair," "The Slough of Despond," "The Celestial City"—have become embedded in our culture. And the influence of his direct manner of expression pervaded the style of later writers. Benjamin Franklin called him "Honest John" and said he was his "old favourite Author." In Franklin's day *Pilgrim's Progress* was a handbook of moral and religious behavior. Despite Bunyan's somewhat dour message of the difficulties of Christian life, his allegory has lively and amusing dialogue and witty characters' names, such as that of Talkative, son of Saywell, who dwelt in Prating-row.

The first edition is rare, as are all early printings, consumed almost out of existence by avid readers. There are only eleven copies known of the 1678 first printing. A close friend of Bunyan, Thomas Marsom, who was in prison with him while he was writing *Pilgrim's Progress*, owned this copy, which Dr. Rosenbach bought in 1922. Then lacking 27 leaves, it was later almost perfected; five leaves are still missing. This is not surprising in the case of such a rarity; only three of the eleven copies are perfect and "undoctored." In addition to *Pilgrim's Progress*, the Rosenbach has an impressive group of other works by Bunyan in early and foreign language editions.

39 ❧ DANIEL DEFOE

The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner
London: Printed for W. Taylor, 1719
ROSENBACH MUSEUM & LIBRARY

He was cast up on an unknown shore. Then he saw footprints in the sand. Man Friday appeared. Those are the



essentials of what is generally recognized as the first English novel, *Robinson Crusoe*. Defoe took the experience of Alexander Selkirk, who had been shipwrecked on an island off Chile, and turned it into a fictional masterpiece. Long solitude, self-reliance, and ceaseless energy were the characteristics of the real castaway and of Defoe's Robinson Crusoe. His ability to overcome the forces of nature, to be a competent natural man, gave the book much of its appeal in an era when accounts of voyages and travels to far-off lands were more and more frequently being published.

Few have read the exciting tale in its full form as first published. Abridged versions for young and old have taken its place. In that abbreviated shape it has been reprinted countless times and even translated into the Eskimo language with illustrations of Crusoe swathed in furs amid snow-covered palms. Dr. Johnson considered it one of the three books by "mere men" which should endure.

The bibliography of the first printing of *Robinson Crusoe* is a complicated technical affair. Without going into details, let it be said that this is the first state of the first issue of the first edition, published April 25, 1719. This copy is a component of the large collection of editions of *Robinson Crusoe* originally formed by the Germantown bibliophile William S. Lloyd. In addition, the Rosenbach has a major holding of Defoe's political tracts and other writings from the great library of Robert Holford. The University of Pennsylvania also boasts a copy of the first edition.

40 ❧ [JONATHAN SWIFT]

Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver
London: Printed for Benj. Motte, 1726
UNIVERSITY OF PENNSYLVANIA

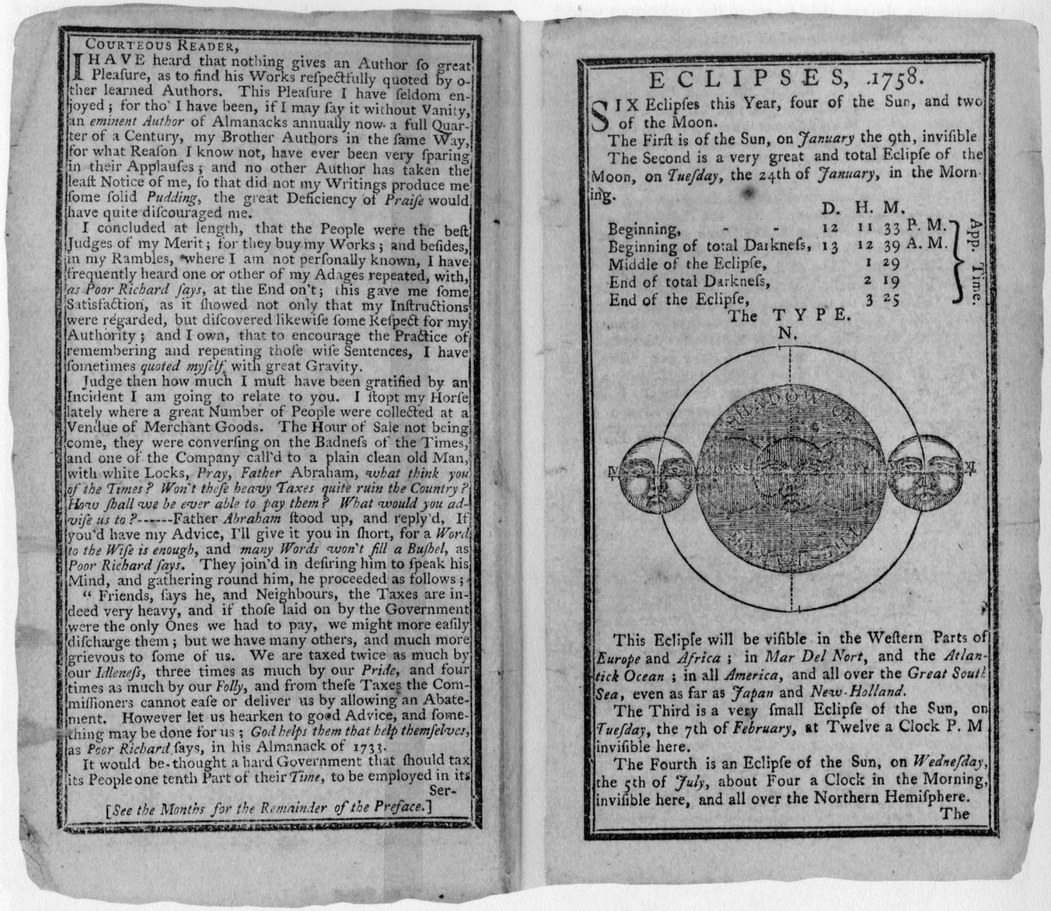
"My Father had a small Estate in *Nottinghamshire*; I was the Third of Five Sons." Thus matter-of-factly does the book known as *Gulliver's Travels* open. But Dean Swift swiftly sets his narrator aboard ship to roam the unknown world of the 18th century in a fantastic and delightful parody of the travel literature of the day and a satire of contemporary political and cultural life.

Gulliver met the tiny Lilliputians, the gigantic Brobdingnagians, the oddly academic Laputans, those superior equines, the Houyhnhnms, and the disgusting Yahoos. His matter-of-fact tone never failed him. One of the Queen of Brobdingnag's maids of honor, "a pleasant frolicksome Girl of sixteen, would sometimes set me astride upon one of her Nipples, with many other Tricks, wherein the Reader will excuse me for not being over particular," Gulliver reported. The combination of deadpan reporting, exotic experiences, and jaundiced backward glances at English society made the book an immediate success. Most today know it through an abridged version or one cleaned-up for children, of which many have been published.

In order to preserve his anonymity—a Dublin cathedral dean had no business writing such a book—Swift dealt with his publisher Motte through an intermediary. Motte insisted on softening several passages, leaving Swift to fret for years about "mangled and murdered pages," but the two eventually agreed upon terms: £200 six months after publication if sales permitted. The entire edition sold out within a week of its appearance in October; a second edition followed in November, and a third in December.

Gulliver's Travels is the cornerstone of the University of Pennsylvania's collection of Swift and Swiftiana formed by the Dutch bibliographer Herman Teerink, which came to the library in the 1950s. It is the largest group of Swift's publications outside the United Kingdom and Ireland. Other copies of the first edition are at Haverford, the Rosenbach, and Temple, and some rare Swift works are to be found at the Library Company.





COURTEOUS READER,

I HAVE heard that nothing gives an Author so great Pleasure, as to find his Works respectfully quoted by other learned Authors. This Pleasure I have seldom enjoyed; for tho' I have been, if I may say it without Vanity, an *eminent Author* of Almanacks annually now a full Quarter of a Century, my Brother Authors in the same Way, for what Reason I know not, have ever been very sparing in their Applauses; and no other Author has taken the least Notice of me, so that did not my Writings produce me some solid *Pudding*, the great Deficiency of *Praise* would have quite discouraged me.

I concluded at length, that the People were the best Judges of my Merit; for they buy my Works; and besides, in my Rambles, where I am not personally known, I have frequently heard one or other of my Adages repeated, with, *as Poor Richard says*, at the End on't; this gave me some Satisfaction, as it showed not only that my Instructions were regarded, but discovered likewise some Respect for my Authority; and I own, that to encourage the Practice of remembering and repeating those wise Sentences, I have sometimes *quoted myself*, with great Gravity.

Judge then how much I must have been gratified by an Incident I am going to relate to you. I stopt my Horse lately where a great Number of People were collected at a Vendue of Merchant Goods. The Hour of Sale not being come, they were conversing on the Badness of the Times, and one of the Company call'd to a plain clean old Man, with white Locks, *Pray, Father* Abraham, *what think you of the Times? Won't these heavy Taxes quite ruin the Country? How shall we be ever able to pay them? What would you advise us to?*------Father *Abraham* stood up, and reply'd, If you'd have my Advice, I'll give it you in short, for a *Word to the Wise is enough*, and *many Words won't fill a Bushel*, as *Poor Richard says*. They join'd in desiring him to speak his Mind, and gathering round him, he proceeded as follows;

"Friends, says he, and Neighbours, the Taxes are indeed very heavy, and if those laid on by the Government were the only Ones we had to pay, we might more easily discharge them; but we have many others, and much more grievous to some of us. We are taxed twice as much by our *Idleness*, three times as much by our *Pride*, and four times as much by our *Folly*, and from these Taxes the Commissioners cannot ease or deliver us by allowing an Abatement. However let us hearken to good Advice, and something may be done for us; *God helps them that help themselves*, as *Poor Richard* says, in his Almanack of 1733.

It would be thought a hard Government that should tax its People one tenth Part of their *Time*, to be employed in its Ser-

[*See the Months for the Remainder of the Preface.*]

ECLIPSES, 1758.

SIX Eclipses this Year, four of the Sun, and two of the Moon.

The First is of the Sun, on *January* the 9th, invisible

The Second is a very great and total Eclipse of the Moon, on *Tuesday*, the 24th of *January*, in the Morning.

	D.	H.	M.	App. Time.
Beginning,	12	11	33 P. M.	
Beginning of total Darkness,	13	12	39 A. M.	
Middle of the Eclipse,		1	29	
End of total Darkness,		2	19	
End of the Eclipse,		3	25	

The TYPE.

This Eclipse will be visible in the Western Parts of *Europe* and *Africa*; in *Mar Del Nort*, and the *Atlantick Ocean*; in all *America*, and all over the *Great South Sea*, even as far as *Japan* and *New-Holland*.

The Third is a very small Eclipse of the Sun, on *Tuesday*, the 7th of *February*, at Twelve a Clock P. M invisible here.

The Fourth is an Eclipse of the Sun, on *Wednesday*, the 5th of *July*, about Four a Clock in the Morning, invisible here, and all over the Northern Hemisphere.

The

41 ❧ [BENJAMIN FRANKLIN]

Poor Richard improved: being an Almanack and Ephemeris . . . for the Year of our Lord 1758

Philadelphia: Printed and Sold by B. Franklin and D. Hall, [1757]

AMERICAN PHILOSOPHICAL SOCIETY

"Early to Bed and early to rise, makes a Man healthy, wealthy and wise." This well-known maxim of Poor Richard is one of the collection of wise and witty sayings Franklin put together as a prefatory essay in this his twenty-sixth almanac "By Richard Saunders, Philom." It is the last he himself wrote. He selected the best of the pungent aphorisms from his earlier almanacs and put them in the form of a narrative of a character named Father Abraham, "a plain clean old Man, with white Locks." Asked by a crowd gathered for a public auction to comment on the times and advise on how to pay the ruinous taxes, he exhorted his listeners to practice the virtues of thrift, hard work, diligence, and industry. Franklin was not sanguine enough to believe the public would follow his advice; at the end, Poor Richard commented that Father Abraham's audience "approved the Doctrine, and immediately practised the contrary."

Of all of Franklin's writings this was by far the most popular during his lifetime. As *Father Abraham's Speech*, *The Way to Wealth*, and *La Science du Bonhomme Richard*, it was reprinted at least 145 times in fifteen languages in the 18th century alone. The popularity of Franklin, especially in France, was due in large measure to the universal appeal of these sayings.

The *Poor Richard for 1758* is one of a substantial collection of Franklin imprints at the Philosophical Society. Other copies and major collections of Franklin imprints are in the Library Company, the Historical Society, and the University of Pennsylvania. A smaller, but fine, lot is at the Rosenbach, including the only known copy of the first edition of Franklin's first *Poor Richard*, that for 1733.

42 ❧ ROBERT BURNS

Autograph Manuscript of "For a' that & a' that"

[Dumfries, 1794]

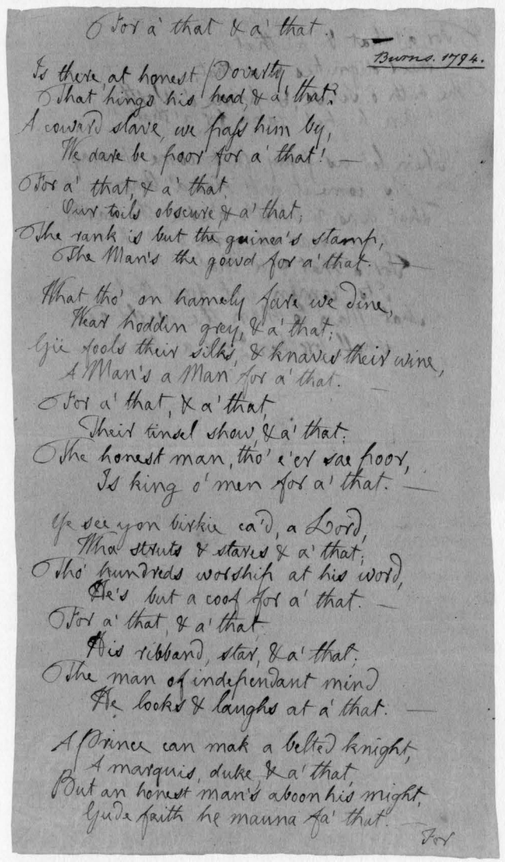
ROSENBACH MUSEUM & LIBRARY

Robert Burns's inspired song of the common man has been hailed as one of the greatest of all his poems. Popularly known as "A Man's a Man, for a' that," the poem, the editors of the standard text have commented, gives evidence of the effect of the French Revolution on Burns's thoughts and sympathies. It is not surprising, since all his songs and poems were inspired by tales and observations of common men and local happenings, that contemporary events should have moved him to hymn the ordinary person and his need for solidarity.

For a' that, & a' that
Its comin yet for a' that,
That Man to Man, the warld o'er,
Shall brothers be for a' that.

It was first published in *The Glasgow Magazine* in August 1795.

Burns sent this copy of the poem, its earliest version, to Maria Riddell, who added his name and the date at the top of the manuscript. He had quarreled with the rich, cultivated woman who had been his friend, and this poetical offering marked the renewal of their friendship. Like other of his poems, this had its origin in a Scottish song, "Up and War[n] a' Willie," a call to arms of a Highland clan. The manuscript was once in the collection of R. B. Adam, in whose 1922 catalogue it was printed. It is part of the extensive Rosenbach collection of Burns manuscripts, books, and autograph letters, the largest such collection outside the United Kingdom.



O for a' that & a' that.
Burns. 1794.
Is there at honest Poverty
That hings his head & a' that?
A coward slave we pass him by,
We dare be poor for a' that!
O for a' that & a' that
Our toils obscure & a' that,
The rank is but the guinea's stamp,
The Man's the gowd for a' that.
What tho' on hamely fare we dine,
Wear hoddin grey & a' that;
Gie fools their Silks, & knaves their wine,
A Man's a Man for a' that.
O for a' that, & a' that
Their tinsel show & a' that;
The honest man, tho' e'er sae poor,
Is king o' men for a' that.
Ye see yon birkie ca'd, a Lord,
Wha struts & stares & a' that;
Tho' hundreds worship at his word,
He's but a coof for a' that.
O for a' that & a' that
His ribband, star, & a' that;
The man of independant mind
He looks & laughs at a' that.
A Prince can mak a belted knight,
A marquis, duke & a' that,
But an honest man's aboon his might,
Guid faith he mauna fa' that.
For

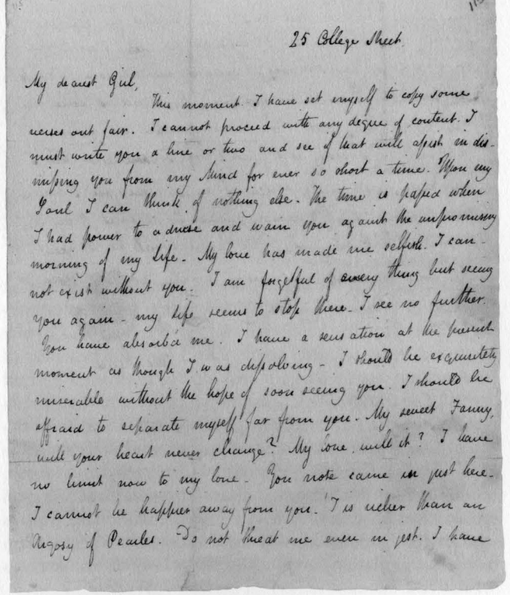
43 ❧ JOHN KEATS

Autograph Letter Signed to Fanny Brawne

25 College Street, [London, October 13, 1819]

HAVERFORD COLLEGE

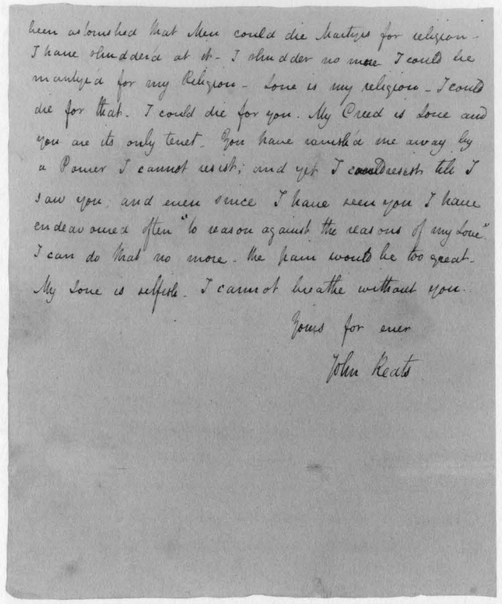
Cupid's dart pierced John Keats's heart quite through. To say that he was smitten with love for Fanny Brawne would be an understatement. Over and over again in the letters



25 College Street

My dearest Girl,

This moment I have set myself to copy some verses out fair. I cannot proceed with any degree of content. I must write you a line or two and see if that will ease me a little. Indeed my love you keep my mind for ever so short a time. When my Soul I can think of nothing else. The time is elapsed when I had power to a divide and warn you against the unprosperous mornings of my life. My love has made me selfish. I cannot exist without you. I am forgetful of every thing but seeing you again - my life seems to stop there. I see no further. You have absorbed me. I have a sensation at the present moment as though I was dispersing - I should be exquisitely miserable without the hope of soon seeing you. I should be afraid to separate myself far from you. My sweet Fanny, will your heart never change? My love will it? I have no limit now to my love. You rose come on purpose here. I cannot be happier away from you. 'Tis neither here nor there. Happy of Peoples. Do not cheat me even in jest. I have



that he wrote her in 1819 and 1820 the poet agonized over the sweet pain of his infatuation. "My love has made me selfish," he wrote. "I cannot exist without you. I am forgetful of every thing but seeing you again—my life seems to stop there. I see no further. You have absorb'd me." Keats had been a medical student, so it is possible he had an inkling of the consumption that killed him a year and a half after this letter was written. In his poetry, as in his letters to Fanny, Keats was preoccupied with the destructiveness of love and the inevitability of death. He had met Fanny Brawne in 1818. He described her as having imperfect features, but "stylish," and "elegant, graceful, silly, fashionable and strange." Nonetheless, he was madly in love with her. At about the time of this letter Keats wrote "La Belle Dame Sans Merci," but he thought of women as exempt from the moral life of men and therefore not to be held responsible for their actions.

In 1885, when the Keats-Brawne letters were offered at auction in London, Oscar Wilde wrote a sentimental sonnet: "These are the letters which Endymion wrote / To one he loved in secret, and apart, / And now the brawlers of the auction mart / Bargain and bid for each poor blotted note." The thirty-nine letters the poet sent to his inamorata are now scattered, but there are three of them in Philadelphia. The Haverford manuscript came to its library with the Charles Roberts collection of autographs in 1902. Another is in the Simon Gratz collection of the Historical Society, and the third is at the Rosenbach, where, too, is the original manuscript of Wilde's sonnet. Presentation copies of Keats's major published works grace the shelves of the Free Library.

44A ❧ CHARLES DICKENS

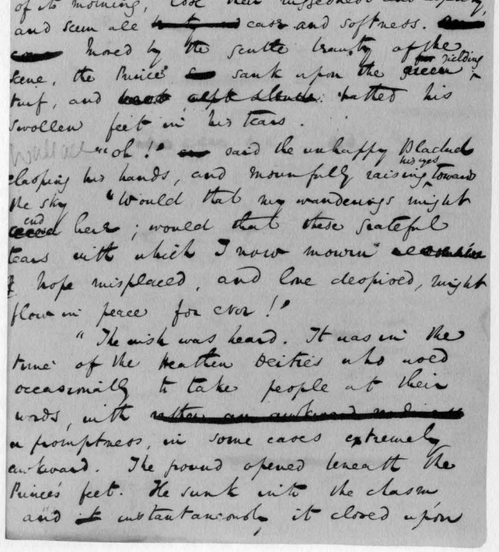
Portion of the Autograph Manuscript of the "Pickwick Papers"
[London, 1836–37]
ROSENBACH MUSEUM & LIBRARY

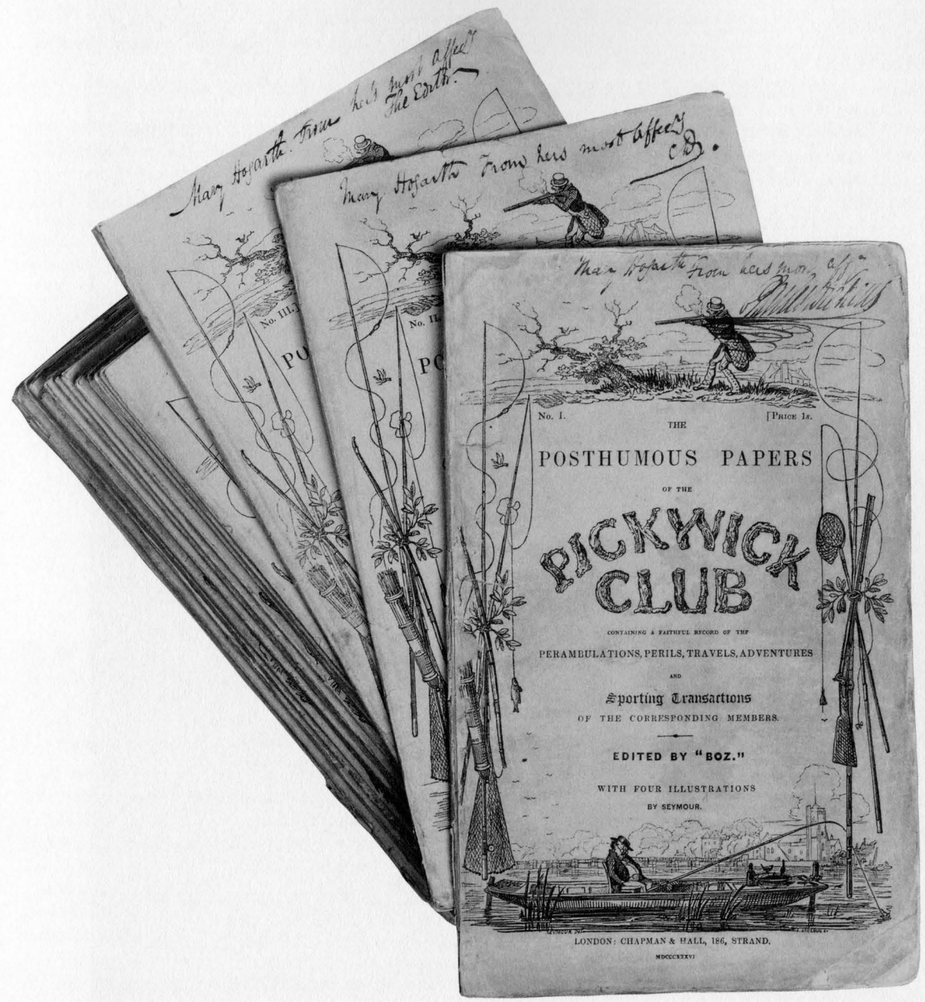
44B ❧ CHARLES DICKENS

The Posthumous Papers of the Pickwick Club
London: Chapman & Hall, [1836–37]
FREE LIBRARY OF PHILADELPHIA

With the publication of his first novel, the *Pickwick Papers*, twenty-five-year-old Charles Dickens became famous overnight. It was published in monthly parts and the author supplied the installments as they were needed. The humorous tale was so successful that the print run had to be increased from 400 at first to 40,000 copies by the fifteenth part. Dr. Rosenbach, with his characteristic braggadocio, described his sheaf of twenty-four leaves, the largest portion of the manuscript to survive, as "the finest modern manuscript."

The Rosenbach autograph consists of parts of Chapter XXXVI and Chapter XXXVIII. The first, a section of nineteen leaves, begins with the "Legend of Prince Bladud" and continues through the trials of Mr. Winkle and Mrs. Dowler to the end of the chapter. The second, only five leaves, concerns itself with the imbroglio into which Mr. Pickwick and Sam Weller got themselves trying to help Mr. Winkle's pursuit of his love. Dr. Rosenbach bought the former section from William A. White in 1923, and the latter, which had been given by Dickens to John Marvell Whiteley, at auction in 1928. Also at Rosenbach is part of

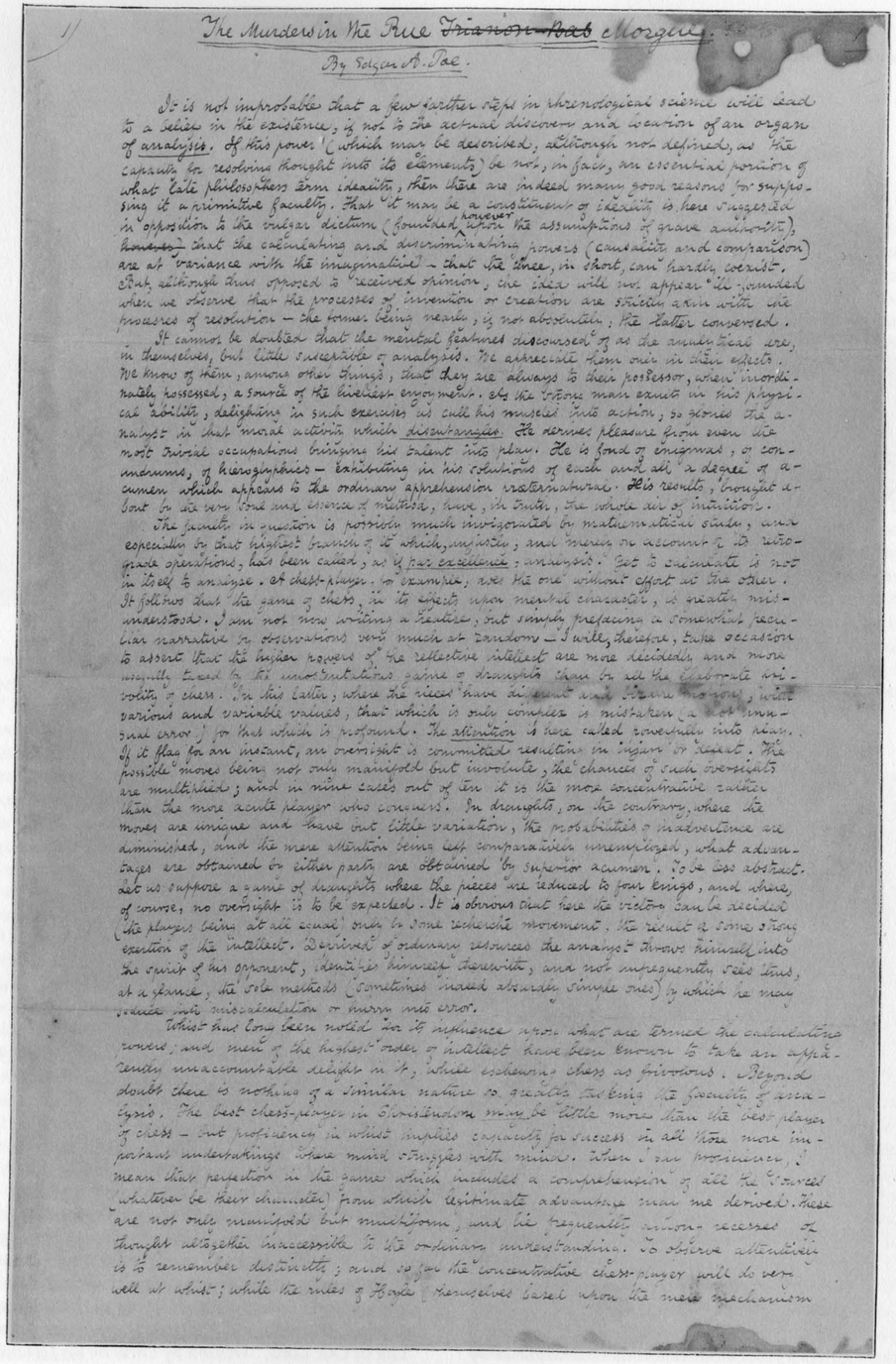




the manuscript of *Nicholas Nickleby*, a number of letters, and some Dickens ephemera.

The copy in its monthly parts was presented as it came out by Dickens to his sister-in-law, Mary Hogarth, to whom he was deeply devoted. When the seventeen-year-old Mary died suddenly, the author was so grief-stricken that he could not continue work on *Pickwick* for several months. The first fourteen parts bear his inscription to Mary; the fifteenth uninscribed by Dickens is mute testimony to the sorrow caused by her untimely death.

The presentation *Pickwick* was in the famous "Sentimental Library" of Harry B. Smith before it was acquired by William M. Elkins. By his 1947 bequest his whole Dickens collection of the works in parts, presentation copies, original drawings by several of Dickens's illustrators, ephemera and memorabilia came to the Free Library. Also there are the D. Jacques Benoliel collection of over a thousand autograph letters; five additional leaves of the original manuscript of *Pickwick*; and the autograph manuscript of the "Life of Our Lord," written by Dickens for his children.



The Murders in the Rue ~~Trianon-Bas~~ Morgue.

By Edgar A. Poe.

It is not improbable that a few further steps in phrenological science will lead to a belief in the existence, if not in the actual discovery and location of an organ of analysis. Of this power (which may be described, although not defined, as the capacity for resolving thought into its elements) be not, in fact, an essential portion of what late philosophers term ideality, then there are indeed many good reasons for supposing it a primitive faculty. That it may be a constituent of ideality is here suggested in opposition to the vulgar dictum (founded, however, upon the assumptions of grave authority) that the calculating and discriminating powers (causality and comparison) are at variance with the imaginative - that the three, in short, can hardly coexist. But, although thus opposed to received opinion, the idea will not appear to be founded when we observe that the processes of invention or creation are strictly akin with the powers of resolution - the former being merely, it is not absurdity, the latter converse.

It cannot be doubted that the mental features discoursed of as the analytical are, in themselves, but little susceptible of analysis. We appreciate them only in their effects. We know of them, among other things, that they are always to their possessor, when unobtrusively possessed, a source of the liveliest enjoyment. As the athletic man exults in his physical ability, delighting in such exercises as call his muscles into action, so glories the analyst in that moral activity which disentangles. He derives pleasure from even the most trivial occupations bringing his talent into play. He is fond of enigmas, of conundrums, of hieroglyphics - exhibiting in his solutions of each and all a degree of acumen which appears to the ordinary apprehension preternatural. His results, brought about by the very soul and essence of method, have, in fact, the whole air of intuition.

The faculty in question is possibly much invigorated by mathematical study, and especially by that highest branch of it which, unjustly, and merely on account of its retrograde operations, has been called, as if par excellence, analysis. Yet to calculate is not in itself to analyze. A chess-player, for example, does the one without effort at the other. It follows that the game of chess, in its effects upon mental character, is greatly misunderstood. I am not now writing a treatise, but simply prefacing a somewhat peculiar narrative by observations very much at random - I will, therefore, take occasion to assert that the higher powers of the reflective intellect are more decidedly and more usefully tasked by the unostentatious game of draughts than by all the elaborate frivolity of chess. In this latter, where the pieces have different and bizarre movements, with various and variable values, that which is only complex is mistaken (a not uncommon error) for that which is profound. The attention is here called powerfully into play. If it flag for an instant, an oversight is committed resulting in injury or defeat. The possible moves being not only manifold but involute, the chances of such oversights are multiplied; and in nine cases out of ten it is the more concentrative rather than the more acute player who conquers. In draughts, on the contrary, where the moves are unique and have but little variation, the probabilities of inadvertence are diminished, and the mere attention being left comparatively unemployed, what advantages are obtained by either party are obtained by superior acumen. To be less abstract. Let us suppose a game of draughts where the pieces are reduced to four kings, and where, of course, no oversight is to be expected. It is obvious that here the victory can be decided (the players being at all equal) only by some recherché movement, the result of some strong exertion of the intellect. Deprived of ordinary resources, the analyst throws himself into the spirit of his opponent, identifies himself therewith, and not infrequently sees thus, at a glance, the sole methods (sometimes indeed absurdly simple ones) by which he may seduce into miscalculation or inspire into error.

Whist has long been noted for the influence upon what are termed the calculating powers; and men of the highest order of intellect have been known to take an apparently unaccountable delight in it, while eschewing chess as frivolous. Beyond doubt there is nothing of a similar nature so greatly tasking the faculty of analysis. The best chess-player in Christendom may be little more than the best player of chess - but proficiency in whist implies capacity for success in all those more important undertakings where mind struggles with mind. When I say proficiency, I mean that perfection in the game which includes a comprehension of all the sources (whatever be their character) from which legitimate advantage may be derived. These are not only manifold but multiform, and lie frequently among recesses of thought altogether inaccessible to the ordinary understanding. To observe attentively is to remember distinctly; and so far the concentrative chess-player will do very well at whist; while the rules of Hoyle (themselves based upon the mere mechanism

45 ❧ EDGAR ALLAN POE

Autograph Manuscript of "The Murders in the Rue Morgue"
[Philadelphia, 1841]
FREE LIBRARY OF PHILADELPHIA

Poe's great contribution to literature was his development of the detective story. Where the solutions of his predecessors were the result of guessing, those of Poe were based upon rational deduction. The technique of Dupin, the investigator in *Murders in the Rue Morgue*, the first of Poe's tales of ratiocination, became the model for the modern detective novel.

This manuscript was Poe's working draft from which the first published version in *Graham's Magazine* for April 1841 was printed. Unlike many of his surviving holograph texts, it bears a number of changes, including the brilliant alteration of the street name from "Rue Trianon-Bas" to "Rue Morgue."

The manuscript led a charmed life. Rescued from the waste-basket of the printer's shop by an apprentice, it later narrowly escaped destruction by fire and neglect. Acquired by George W. Childs, the publisher of the *Public Ledger*, it was bequeathed by him to the Drexel Institute of Technology in 1894, where it remained until 1969, when Col. Richard Gimbel bought it for his collection.

There it found a natural home among Poe letters, autograph manuscripts—among them "The Raven," "For Annie," and "Annabel Lee"—and first—ah, yes, the elusive *Tamerlane*—and other editions assembled by Gimbel over a period of fifty years. The whole collection was presented to the Free Library in 1971 by the Richard Gimbel Foundation for Literary Research.

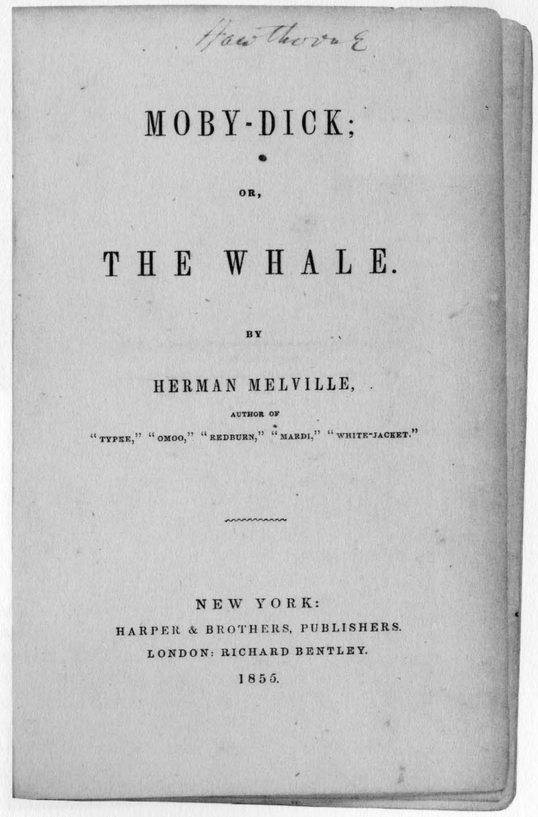
46 ❧ HERMAN MELVILLE

Moby-Dick; or, The Whale
New York: Harper & Brothers, Publishers; London: Richard Bentley, 1855
ROSENBACH MUSEUM & LIBRARY

"Call me Ishmael" has been widely hailed as the greatest first sentence of any major novel. One is drawn inexorably into the narrative of Captain Ahab's obsessive pursuit of the great white whale, Moby-Dick. It is a stirring tale with rich overtones that has busied literary scholars for years.

When *Moby-Dick* was first published in 1851, it was a commercial failure, ignored by the public and misunderstood by the critics. Not everyone deprecated Melville's achievement. One of his closest friends and greatest admirers was Nathaniel Hawthorne. Melville had dedicated *Moby-Dick* to him, "In token of my admiration for his genius." This copy was Hawthorne's own, testimony to the close relationship between two of 19th-century America's most distinguished writers.

In 1853 a fire at Melville's publisher, Harper, destroyed most of the stock of his books stored there. This volume is one of 250 copies of the second printing of the first edition, issued to compensate for copies lost in the fire. Dr. Rosenbach secured it in 1922 from the poet-playwright John Drinkwater. "I wanted this copy as much as I had ever wanted any other book, and there was nothing for me to do but tell him so," reminisced the Doctor, who the following year published his *Introduction to Herman Melville's Moby-Dick*. There are examples of the first edition at the University of Pennsylvania, Haverford, and the Library Company, the last bought the year it was published.



Hawthorne

MOBY-DICK;

OR,

THE WHALE.

BY

HERMAN MELVILLE,

AUTHOR OF

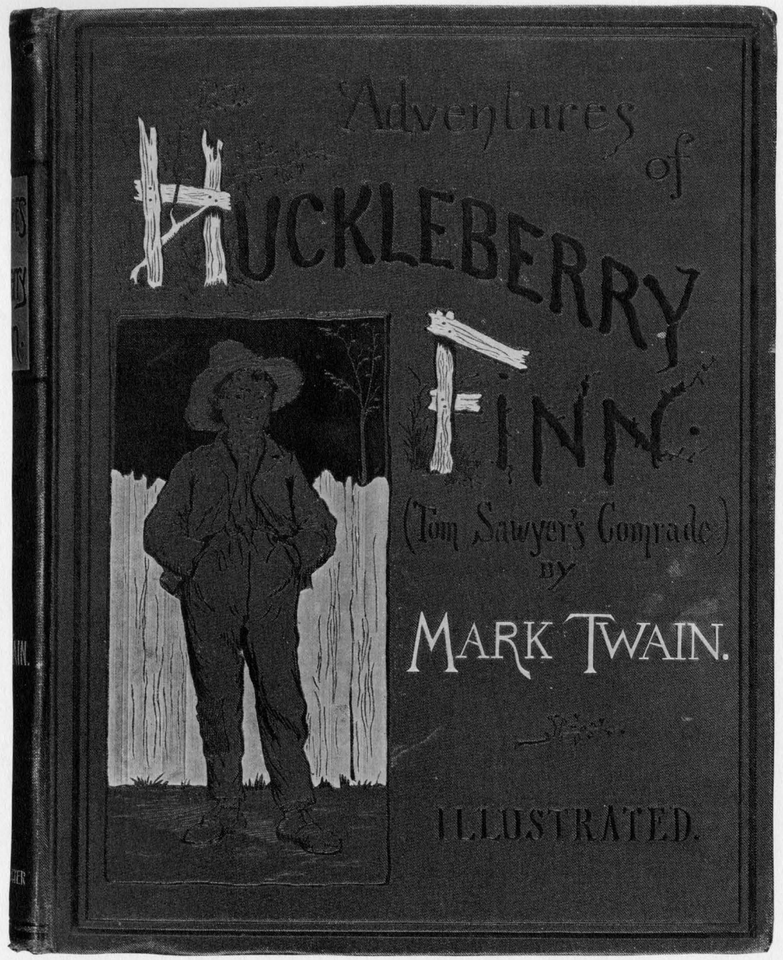
"TYPEE," "OMOO," "REDBURN," "MARDI," "WHITE-JACKET."

NEW YORK:

HARPER & BROTHERS, PUBLISHERS.

LONDON: RICHARD BENTLEY.

1855.



47 ❧ MARK TWAIN [I.E., SAMUEL L. CLEMENS]

Adventures of Huckleberry Finn (Tom Sawyer's Comrade)
New York: Charles L. Webster and Company, 1885
FREE LIBRARY OF PHILADELPHIA

"Immoral"—"the veriest trash"—"more suited to the slums!" These epithets were hurled at *Huckleberry Finn* less than a year after publication when it was removed from the shelves of the Concord, Massachusetts, public library. For more than a century Mark Twain's novel has continued to be the most praised and most condemned 19th-century American work of fiction. Even today it is under fire because the characterization of Jim offends the sensibilities of some blacks.

Is the book suitable for children? Twain himself always viewed it as an adult book, but his friend, the prominent critic William Dean Howells, persuaded him that both *Tom Sawyer* and *Huck Finn* were boys' books. Twain referred to Huck as "a child of shady reputation," but he may well have had a twinkle in his eye when he wrote those words. There is no doubt; the story of a nine-year-old boy and a runaway black slave naked on a Mississippi raft together was contrary to the standards of Victorian society. When Huck decided he would rather "go to hell" than turn Jim in, the morals of many were offended. There was too much local color; the language and grammar were not fit for public consumption.

Modern assessments rank the *Adventures of Huckleberry Finn* as Mark Twain's fictional masterpiece, and Huck is viewed as the "first American vernacular hero." The personal growth of Huck makes this a "coming of age" novel, one that can hold its own with the 20th-century's Holden Caulfield in *Catcher in the Rye*, equally condemned by the censorious. Twain once defined a classic as much praised and little read. *Huckleberry Finn* defies his definition; it is an American classic, and it is much praised and much read. The Mark Twain materials in the Free Library came from the collection of Col. Richard Gimbel and were donated to the library by his widow. Many of the Philadelphia libraries include the 1885 *Huckleberry Finn*. Its importance is in inverse proportion to its rarity.

48A ❧ WALT WHITMAN

Autograph Manuscript and Proof Slip of "Shakspere's Cipher (a Hint to Scientists)"
[Camden, New Jersey, 1887]
TEMPLE UNIVERSITY

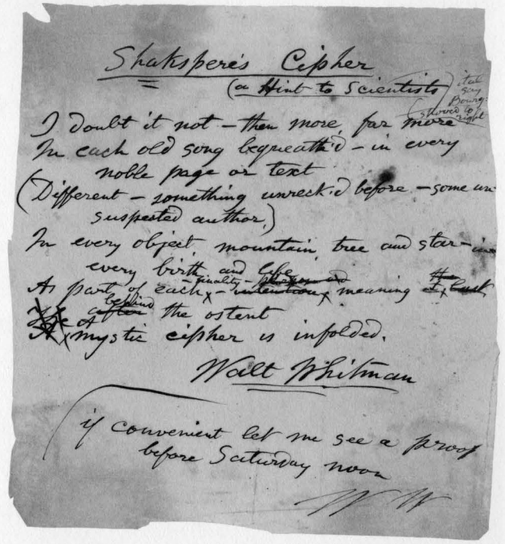
48B ❧ THOMAS EAKINS

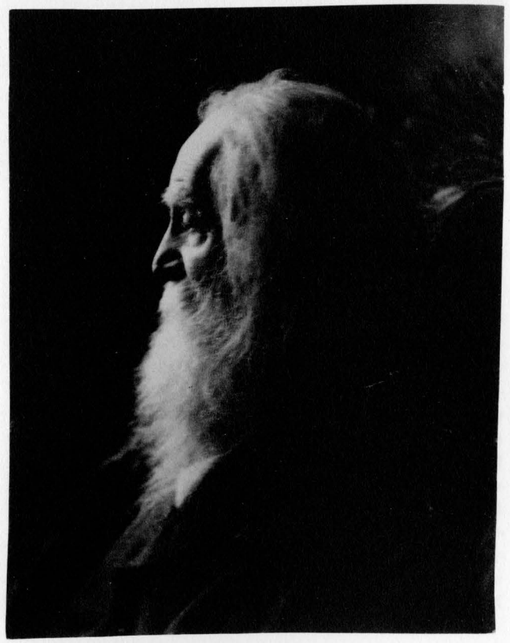
Portrait of Walt Whitman
Platinum print, [ca. 1891]
BRYN MAWR COLLEGE

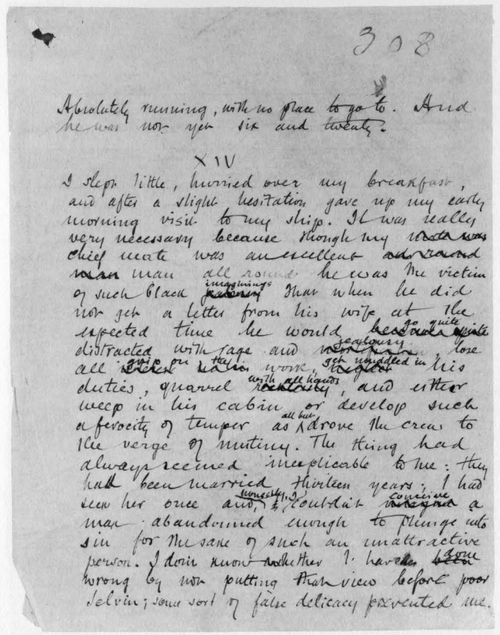
Walt Whitman entered the Shakespeare-Bacon controversy in verse. In late August 1887 the newspapers were full of Ignatius Donnelly's voluminous cryptogrammic analysis of Shakespeare's plays in which he claimed to have found Bacon's ciphers. Whitman's correspondence indicates that he read those accounts. As published in October in *Cosmopolitan Magazine*, which paid the poet $20, the poem was entitled "Shakespeare-Bacon's Cipher" and obliquely supported multiple authorship. It later appeared in *Goodbye My Fancy: 2d Annex to Leaves of Grass* of 1891. Horace Traubel related that Whitman objected to giving away the proof slips which he had printed for him by Henry Curtz, who "seems as if left over from a very remote past: his queer little office, the Washington press, the old faced letters, the wood type, Curtz himself."

The artist Thomas Eakins probably met Whitman for the first time in Camden in the spring of the year he wrote the poem. Within a few weeks Eakins returned with his canvas and brushes and began to paint a portrait of the white-bearded poet. At the same time he photographed Whitman and continued to do so until the latter's death in 1892. The artist took at least ten photographs of the aging writer, usually seated in his bedroom with strong daylight falling across his face. About 1880 Eakins, then teaching at the Pennsylvania Academy of the Fine Arts, recognized the help that photography could offer his art. Shortly, some of his own works, "The Swimming Hole," "Arcadia," and "Drawing of the Seine," were developed on canvas from a series of photographs he had taken of the subjects. For his students he also made extensive use of images of groups and of the human form to demonstrate perspective and composition.

The photograph of Whitman remained in the possession of Mrs. Eakins until 1938, when it passed to her sister Elizabeth Macdowell Kenton, who in turn gave it to Seymour Adelman in 1939. It is now in Bryn Mawr's Adelman Collection along with a substantial group of Eakins's photographs and other material the collector acquired from the artist's widow.


Shakspere's Cipher
(a Hint to Scientists)
I doubt it not – then more far more
In each old song bequeath'd – in every
noble page or text
(Different – something unrecked before – some unsuspected author,)
In every object, mountain, tree and star –
every birth and
As part of each – meaning
the ostent
mystic cipher is unfolded.
Walt Whitman
if convenient let me see a proof
before Sciturday noon



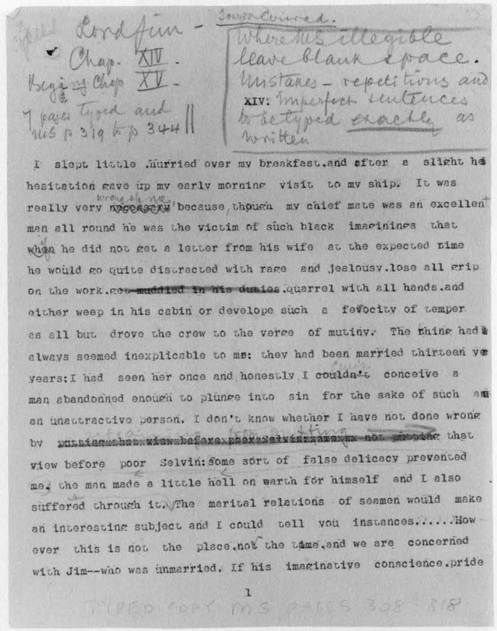


308

Absolutely running, with no place to go to. And he was not yet six and twenty.

XIV

I slept little, hurried over my breakfast, and after a slight hesitation gave up my early morning visit to my ship. It was really very necessary because though my chief mate was an excellent man all round he was the victim of such black imaginings that when he did not get a letter from his wife at the expected time he would become quite ripe for distracted with rage and jealousy, lose all grip on the work, get muddled in his duties, quarrel with all hands, and either weep in his cabin or develop such a ferocity of temper as drove the crew to the verge of mutiny. The thing had always seemed inexplicable to me: they had been married thirteen years; I had seen her once and, honestly, couldn't conceive a man abandoned enough to plunge into sin for the sake of such an unattractive person. I don't know whether I have not done wrong by not putting that view before poor Selvin; some sort of false delicacy prevented me.



Lord Jim - Some Corrected.
Chaps. XIII. Where MS illegible leave blank space.
Begin of Chap XV. Mistakes - repetitions and
7 pages typed and imperfect sentences
MS p 319 to p 344 XIV: Imperfect sentences to be typed exactly as written

I slept little .hurried over my breakfast.and after a slight hesitation gave up my early morning visit to my ship. It was really very necessary because,though my chief mate was an excellent man all round he was the victim of such black imaginings that when he did not get a letter from his wife at the expected time he would go quite distracted with rage and jealousy.lose all grip on the work.get muddled in his duties.quarrel with all hands.and either weep in his cabin or develope such a ferocity of temper as all but drove the crew to the verge of mutiny. The thing had always seemed inexplicable to me: they had been married thirteen years:I had seen her once and honestly I couldn't conceive a man abandonned enough to plunge into sin for the sake of such an unattractive person. I don't know whether I have not done wrong by not putting that view before poor Selvin:some sort of false delicacy prevented me. the man made a little hell on earth for himself and I also sufferd through it. The marital relations of seamen would make an interesting subject and I could tell you instances.....However this is not the place.nor the time.and we are concerned with Jim--who was unmarried. If his imaginative conscience.pride

1

TYPED COPY MS PAGES 308 318

49 ❧ JOSEPH CONRAD

Autograph Manuscript and Corrected Typescript of "Lord Jim"

Pent Farm, Kent, [1898–1900]

ROSENBACH MUSEUM & LIBRARY

This is the story of a young Englishman who panicked, deserted his sinking ship, lost his honor, and retrieved it by a courageous death. In July 1880 Teodor Josef Konrad Korzeniowski—the author's full name— qualified as an officer in the merchant marine. That same year Augustine Williams, a British ship captain, led his family and crew off a sinking ship near the Gulf of Aden, and left a thousand pilgrims to Mecca to drown. From this event came the plot of *Lord Jim*.

In 1894 Conrad gave up his seafaring career and turned to literature. Although the last years of the 19th century were a period of financial uncertainty, emotional distress, and professional doubt for him, Conrad managed to produce an astonishing body of work in a short time. His earliest books showed signs of his difficulty with an adopted language and an unfamiliar medium. But with *The Nigger of the Narcissus* in 1898 and *Lord Jim* two years later he hit his stride as a major novelist and achieved lasting success.

The manuscript is accompanied by the corrected typescript. Both show how the author changed his mind and made his text more active. Writing for immediate publication in *Blackwood's Magazine*, he worked at white heat, composing paragraphs of eight pages in the manuscript that became four pages in print. He knew the typist would have trouble transcribing his hand and so instructed him: "Where MS illegible leave blank space. Mistakes—repetitions and imperfect sentences to be typed exactly as written." The typescript has Conrad's manuscript insertions in the lacunae. *Lord Jim* is one of seven manuscripts of Conrad novels, including *The Secret Agent*, *Nostromo*, and *The Nigger of the Narcissus*, as well as those of seven short stories, which Dr. Rosenbach bought at the sale of the library of John Quinn in 1923. In addition the Rosenbach has a number of Conrad first editions, some of them presentation copies, and page proofs. At the Free Library are the autograph manuscripts of *Victory*, *A Duel*, *Freya of the Seven Isles*, and *Under Western Eyes*, as well as presentation copies of Conrad's books to Edward Garnett and some correspondence. Bryn Mawr holds the truly remarkable Ethelinda Schaefer Castle collection of first and other editions of Conrad's published works, including many signed limited editions.

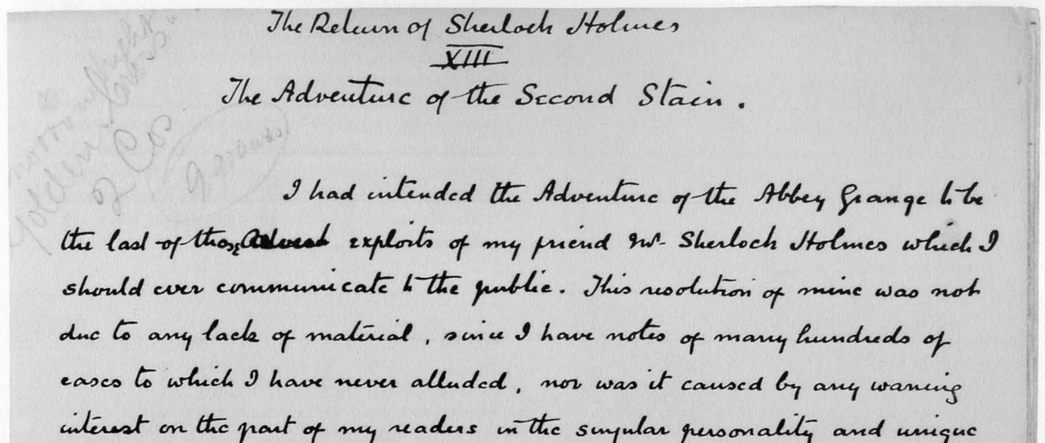
50 ❧ ARTHUR CONAN DOYLE

Autograph Manuscript of "The Adventure of the Second Stain"

[London, 1904]

HAVERFORD COLLEGE

A sensitive political letter is lost. By matching a blood stain on a carpet to a second stain on the wood underneath, the indomitable Sherlock Holmes retrieves the document, and



The Return of Sherlock Holmes

~~XIII~~

The Adventure of the Second Stain.

I had intended the Adventure of the Abbey Grange to be the last of those ~~published~~ exploits of my friend Mr. Sherlock Holmes which I should ever communicate to the public. This resolution of mine was not due to any lack of material, since I have notes of many hundreds of cases to which I have never alluded, nor was it caused by any waning interest on the part of my readers in the singular personality and unique methods of this remarkable man. The real reason lay in the reluctance which Mr. Holmes has shown to the continued publication of his experiences. So long as he was in actual professional practise the records of his successes were of some practical value to him, but since he has definitely retired from London and betaken himself to study and bee-farming on the Sussex Downs, notoriety has become hateful to him and he has peremptorily requested that his wishes in this matter should be strictly observed. It was only upon my representing to him that I had given a promise that the Adventure of the Second Stain should be published when the times were ripe, and on pointing out to him that it is only

prevents an international crisis. The letter writer, an unnamed foreign potentate, has been variously identified as Kaiser Wilhelm II and—an example of Doyle's clairvoyance—by Felix Morley anachronistically as Adolph Hitler.

In 1891 Arthur Conan Doyle captured the imagination of the reading public by creating a master detective, Sherlock Holmes. He had begun writing at the beginning of his medical career to make ends meet, but, with the arrival of Holmes, by 1892 he was paid £1,000 for twelve new stories. *The Adventure of the Second Stain*, first published in 1904, is "the one supreme example of the international influence which [Holmes] has exercised," and a forerunner of the host of present-day bestselling tales of spies and intrigue.

Judged by Doyle to be one of his best stories, the manuscript of it is primarily in his own hand,but pages twenty-four through twenty-nine are in different large sprawling writing, as Christopher Morley pointed out, "evidently in the hand of an amanuensis." The mystery of Doyle's alter ego with large sprawling handwriting has not been solved. There is still Sherlockian research to be done by the Baker Street Irregulars, Sons of the Copper Beech, and other Holmes enthusiasts.

Such a one was Christopher Morley, who was instrumental in founding the Baker Street Irregulars, the first of the societies which sanctified and reveled in Holmesiana. "The whole Sherlock Holmes saga is a triumphant illustration of art's supremacy over life," he wrote. Morley, a 1910 graduate, gave Haverford this manuscript in 1943. It is fitting that *The Adventure of the Second Stain* is part of Haverford's Morley collection, which includes manuscripts, letters, first editions, and other pieces of Morleyana. At the Free Library is the autograph manuscript of *The Case of Oscar Slater*, and that of the *Adventures of the Empty House* is at the Rosenbach.

A
LUME
SPENTO

EZRA POUND.

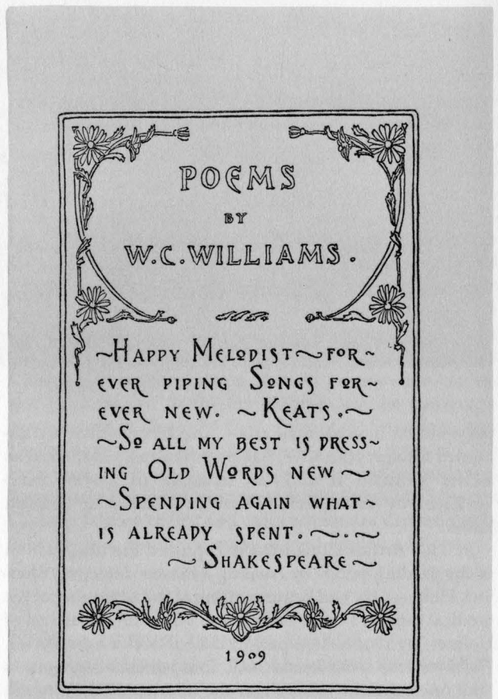
51 ❧ EZRA POUND

A Lume Spento
[Venice: Printed for the author by A. Antonini, 1908]
TEMPLE UNIVERSITY

Ezra Pound's first book of poetry is one of the most elusive first editions of modern literature. A former Philadelphian, he was educated at the University of Pennsylvania and then moved west. After a run-in with Midwestern parochialism and an unsuccessful attempt at having the manuscript of his unconventional first work published in the United States, Pound sailed for Europe early in 1908, seeking to establish a literary reputation in England. He got as far as Gibraltar, changed destinations, and went to Venice, where he published his first book, *A Lume Spento*—"With Tapers Quenched"—at his own expense.

This volume contains seventy-two pages of finely wrought "creampuffs," as Pound later referred to them, and was printed in an edition of 150 copies. Although the poems were written in an innovative style, there were echoes in them of the Pre-Raphaelites, Swinburne, Browning, and Yeats. The first twenty copies were bound and trimmed in error, of which fifteen—this is one of them—were sent by Pound on July 20, 1908, to his father for use as review copies. The rest of the edition was taken by Pound to London, where the book received at least one enthusiastic review. He began to ease his way into the established literary circles, and emerged as one of the 20th century's leading poetical influences.

Appropriately enough, there is a copy of the untrimmed issue at the University of Pennsylvania, as well as manuscripts, other of Pound's books, and photographs. The Gatter family archive of Pound material is at the Free Library; the Rosenbach has 271 pieces of the correspondence between Pound and Marianne Moore; and there are thirty letters at Haverford.


POEMS
BY
W.C.WILLIAMS.

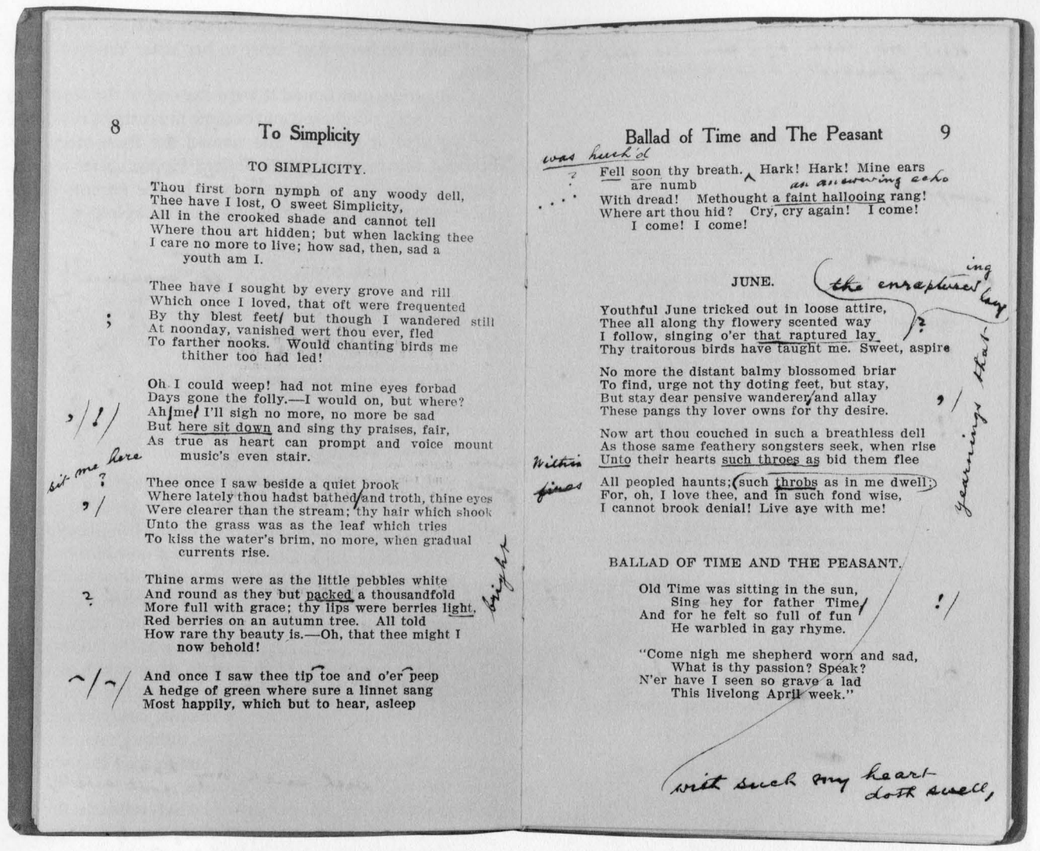
~HAPPY MELODIST~FOR~
EVER PIPING SONGS FOR~
EVER NEW. ~KEATS.~
~SO ALL MY BEST IS DRESS~
ING OLD WORDS NEW~
~SPENDING AGAIN WHAT~
IS ALREADY SPENT.~.~
~SHAKESPEARE~

1909

52 ❧ WILLIAM CARLOS WILLIAMS

Poems
Rutherford, N.J.: [Reid Howell], 1909
UNIVERSITY OF PENNSYLVANIA

Young Dr. Williams was not lucky in his printer. He had agreed with Reid Howell, a local printer, to produce a hundred copies of a little pamphlet of his poems to sell for


8 To Simplicity

TO SIMPLICITY.

Thou first born nymph of any woody dell,
Thee have I lost, O sweet Simplicity,
All in the crooked shade and cannot tell
Where thou art hidden; but when lacking thee
I care no more to live; how sad, then, sad a
youth am I.

Thee have I sought by every grove and rill
Which once I loved, that oft were frequented
By thy blest feet; but though I wandered still
At noonday, vanished wert thou ever, fled
To farther nooks. Would chanting birds me
thither too had led!

Oh I could weep! had not mine eyes forbad
Days gone the folly.—I would on, but where?
Ah me! I'll sigh no more, no more be sad
But here sit down and sing thy praises, fair,
As true as heart can prompt and voice mount
music's even stair.

Thee once I saw beside a quiet brook
Where lately thou hadst bathed and troth, thine eyes
Were clearer than the stream; thy hair which shook
Unto the grass was as the leaf which tries
To kiss the water's brim, no more, when gradual
currents rise.

Thine arms were as the little pebbles white
And round as they but packed a thousandfold
More full with grace; thy lips were berries light,
Red berries on an autumn tree. All told
How rare thy beauty is.—Oh, that thee might I
now behold!

And once I saw thee tip toe and o'er peep
A hedge of green where sure a linnet sang
Most happily, which but to hear, asleep

Ballad of Time and The Peasant 9

Fell soon thy breath. Hark! Hark! Mine ears
are numb
With dread! Methought a faint hallooing rang!
Where art thou hid? Cry, cry again! I come!
I come! I come!

JUNE.

Youthful June tricked out in loose attire,
Thee all along thy flowery scented way
I follow, singing o'er that raptured lay
Thy traitorous birds have taught me. Sweet, aspire

No more the distant balmy blossomed briar
To find, urge not thy doting feet, but stay,
But stay dear pensive wanderer and allay
These pangs thy lover owns for thy desire.

Now art thou couched in such a breathless dell
As those same feathery songsters seek, when rise
Unto their hearts such throes as bid them flee

All peopled haunts; such throbs as in me dwell;
For, oh, I love thee, and in such fond wise,
I cannot brook denial! Live aye with me!

BALLAD OF TIME AND THE PEASANT.

Old Time was sitting in the sun,
Sing hey for father Time
And for he felt so full of fun
He warbled in gay rhyme.

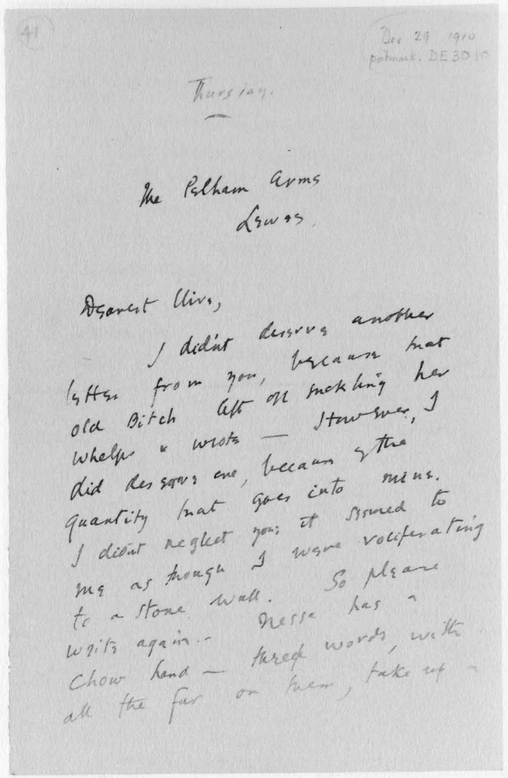
"Come nigh me shepherd worn and sad,
What is thy passion? Speak?
N'er have I seen so grave a lad
This livelong April week."

thirty-five cents apiece. "The local journeyman," the fledgling poet wrote, "must have been completely baffled. When I saw the first copy I nearly fainted. It was full of errors."

The University's copy, with the manuscript corrections of Williams and his father, is one of only two that have survived. Howell reprinted the volume. Comparison of the corrections in the first issue with the text of the second indicates that the printer kept his costs to a minimum by limiting his reworking to some punctuation and spelling changes. The second issue, too, is rare; only nine copies are known, including this, which Williams presented to his wife. Since the "corrected" issue failed to reflect the poet's intentions, the copy of the first with the manuscript changes is the only source for scholars seeking to know what Williams really wanted to say.

The physician-poet posed his printer difficulties because his poetry, experimentally lean and close to the vernacular of American speech, was unlike anything his contemporaries would have understood as verse. He had begun to hone his style while still a student at Penn, where his friends included Ezra Pound and Hilda Doolittle, two other modernist poets. By 1940, his stylistic innovations had progressed so far that he felt impelled to apologize for the quality of the 1909 *Poems*, his first book. Yet, the inspiration it was to younger poets, who wanted to write poetry reflecting the realities of American usage, makes the early work highly significant.

Williams gave the collection of his own books, with additional manuscript material, to the University of Pennsylvania, where he had earned his medical degree. It constitutes a basic resource for the study of one of America's greatest 20th-century poets. The sixty-four letters in the Williams-Marianne Moore correspondence at the Rosenbach significantly supplement this resource.


41

Dec 29 1910
postmark, DE 30 10

Thursday.

The Pelham Arms
Lewes.

Dearest Clive,

I didn't deserve another
letter from you, because that
old Bitch left off mocking her
whelp & wrote — Stowmere, I
did deserve one, because of the
quantity that goes into mens.
I didn't neglect you; it seemed to
me as though I were vociferating
to a stone wall. So please
write again. Nessa has a
Chow hand — three words, with
all the fur on them, take up

53 ❧ VIRGINIA STEPHEN WOOLF

Autograph Letter Signed to Clive Bell
The Pelham Arms, Lewes, December 29, 1910
BRYN MAWR COLLEGE

During the summer of 1910, physical and mental illness forced Virginia Stephen into a nursing home at Twickenham and then to the country to convalesce. Written at the end of that turbulent period in the writer's life, this letter is to her brother-in-law Clive Bell. By December her health had stabilized and she was able to resume work on *Melymbrosia* (later *The Voyage Out*), referred to as "Mel" in the letter.

Among those correspondents with whom the future Mrs. Woolf ventured to discuss her own work, Bell was one of the most responsive. She writes him: "I should say that my great change was in the way of courage, or conceit; and that I had given up adventuring after other people's forms, as I used. But I expect that I am really less sensitive to style than you are, and so seem more steadfast."

This letter also reveals Virginia Woolf at her letter-writing best. It displays what she once described as her "curt and mordant style," at once provocative, reflective, self-mocking, and mocking of others. Phrases such as "old Bitch" and "old Butcher's dog" refer to her sister Vanessa, Bell's wife.

The cottage mentioned toward the end of the letter was subsequently purchased and became her country residence for the rest of her life. She named the three-story, ivy-covered brick house "Little Tallard House" after a childhood home. This letter was given by the Friends of the Library in honor of Professor Laurence Stapleton.

54 ❧ JAMES JOYCE

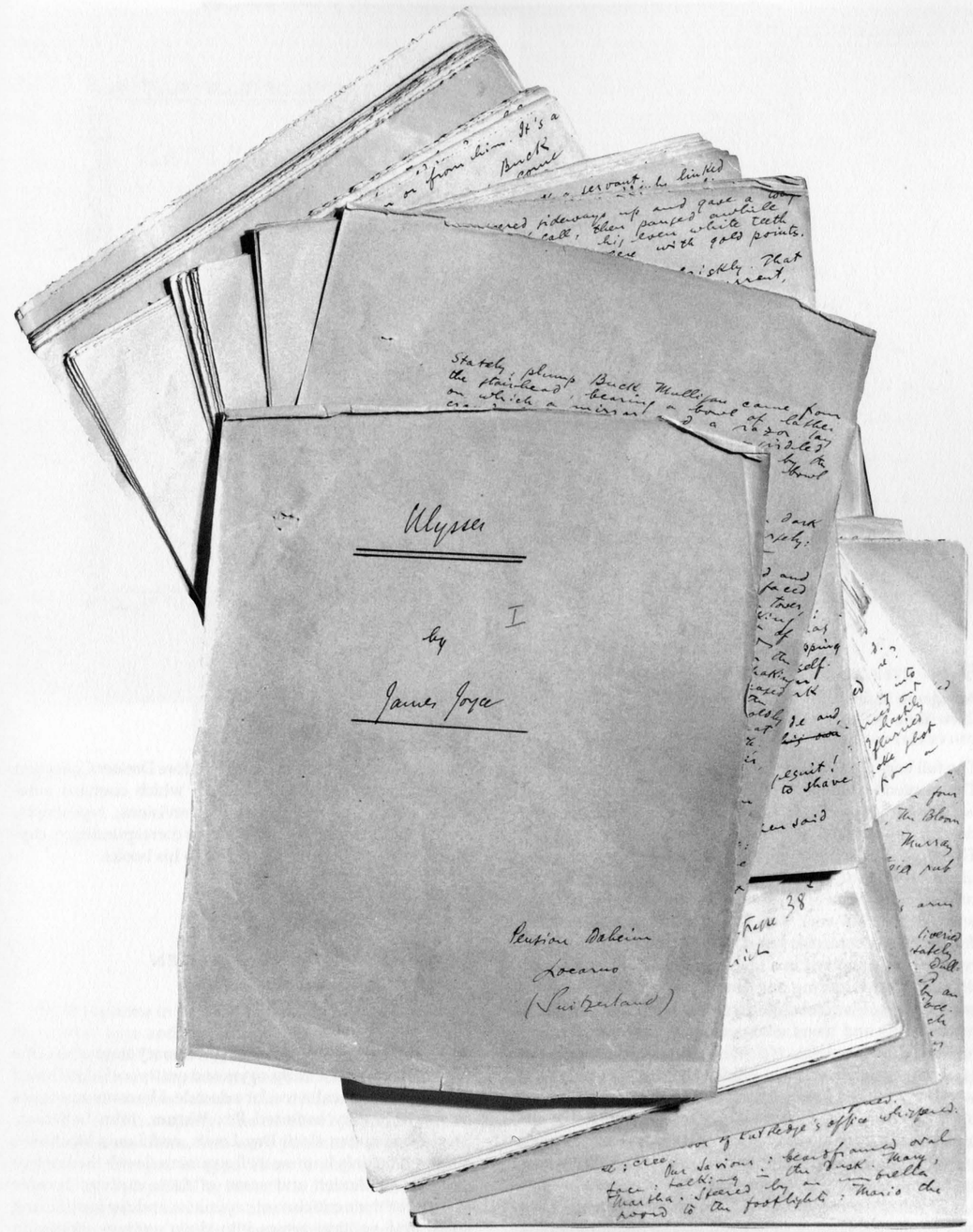
Autograph Manuscript of "Ulysses"
[Zurich, Trieste, and Paris, 1917–21]
ROSENBACH MUSEUM & LIBRARY

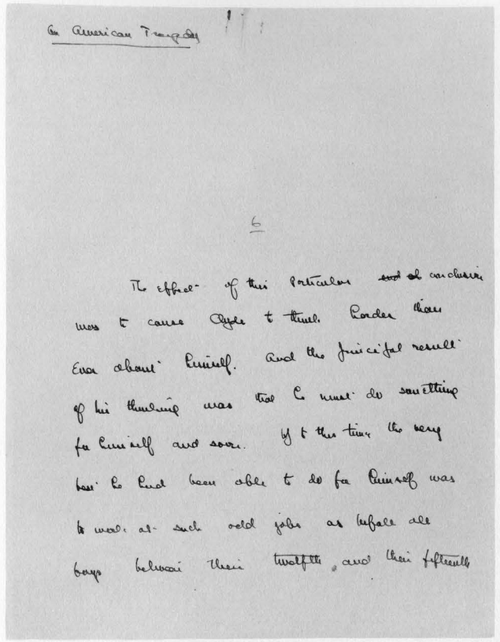
The manuscript of *Ulysses* is the most important 20th-century literary autograph in existence. The novel is universally hailed as the most influential work of modern times. Although James Joyce's four years' labor cost him much of his eyesight, it brought him little reward other than fame. The book is the story of a single day in the life of Dubliner Leopold Bloom, written in a brilliant but complicated stream-of-consciousness manner that was the hallmark of Joyce. Chapters had appeared in an American magazine, *The Little Review*, beginning in 1917, until the Post Office seized copies and hauled the editors into court for publishing obscenity. *Ulysses* lost that case, although some of the judges confessed they could not understand many of the passages that were deemed obscene.

The whole work was published by Sylvia Beach, the proprietor of the Paris bookshop Shakespeare & Co., on February 2, 1922, Joyce's fortieth birthday. Copies were smuggled into the United States, some sporting a dust jacket bearing the title "Drag-Nets, published by the Satyr Press." Finally, Judge John M. Woolsey in 1933 declared *Ulysses* fit to read. Random House had copies available within a month.

Joyce sold the manuscript of *Ulysses* to John Quinn, a New York lawyer and patron of artists and writers. Much to Joyce's distress Quinn included it in his large collection of literature offered at auction at the Anderson Galleries during the winter of 1923–24. Dr. A. S. W. Rosenbach was a heavy buyer at the sale, and presciently snatched up the 870-page manuscript of *Ulysses* for a mere $1,975. Joyce, insulted that Conrad manuscripts then sold for higher prices than his, considered buying the *Ulysses* from Rosenbach, but could not afford it.

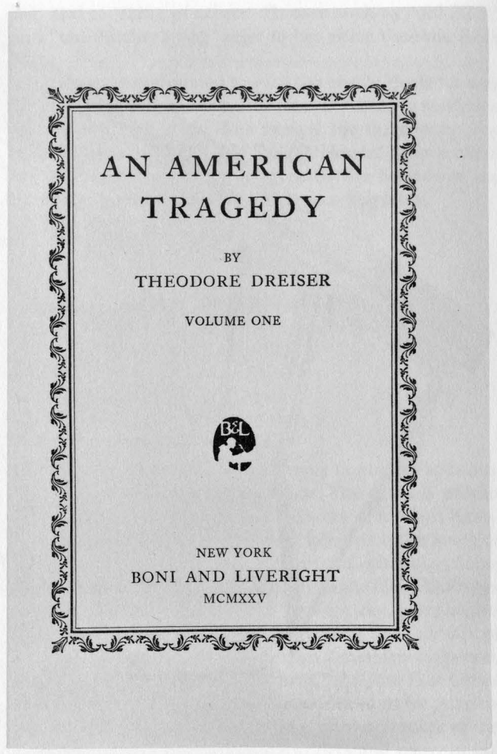
Sylvia Beach, perhaps in pique on Joyce's account, claimed that the manuscript was a useless fair copy. In 1984, however, it became the foundation for an all-new edition of the work. The editors claimed that the autograph text helped them correct more than 5,000 errors. At the Rosenbach is an extensive collection of printed editions of Joyce's works, including corrected page proofs of *Ulysses*.




An American Tragedy

6

The effect of this particular and all conclusions was to cause Clyde to think harder than Ever about himself. And the principal result of his thinking was that he must do something for himself and soon. By the time the very best he had been able to do for himself was to work at such cold jobs as befall all boys between their twelfth and their fifteenth


AN AMERICAN TRAGEDY

BY

THEODORE DREISER

VOLUME ONE

NEW YORK

BONI AND LIVERIGHT

MCMXXV

55 ❧ THEODORE DREISER

Autograph Manuscript of "An American Tragedy"

[New York, before 1924]

UNIVERSITY OF PENNSYLVANIA

The full text of *An American Tragedy* has yet to be published. The printed text in two volumes, issued at the end of 1925, weighed in at about 385,000 words, considerably pared down from the roughly one million in the manuscript. Theodore Dreiser never appeared in print during his lifetime without alterations imposed by self-appointed correctors, censorious or uncomprehending editors, or those who felt that his work was simply too long. *An American Tragedy* was a controversial novel. Its working-class hero, or anti-hero, involved in a love triangle, is eventually condemned for murdering one of the women. Some reviews were ecstatic: Sherwood Anderson called it the work of "a human flesh and blood, male man, full of real tenderness for life." But Dreiser's old friend, the astringent H. L. Mencken, described it less kindly as "dreadful bilge," "a vast chaotic thing," and "a colossal botch," yet he added that "as a human document it is searching and full of solemn dignity, and at times it rises to the level of genuine tragedy." That review temporarily ended an important literary friendship.

The Pennsylvania Edition of Theodore Dreiser will culminate in the publication of the full text as set down in the manuscript. Anyone working on the writings of Dreiser, one of the major American novelists of the first half of the 20th century, must consult the Theodore Dreiser Collection at the University of Pennsylvania, which contains autograph first drafts and subsequent revisions, typescripts, and early printed editions, as well as correspondence, clippings, and other material relating to his books.

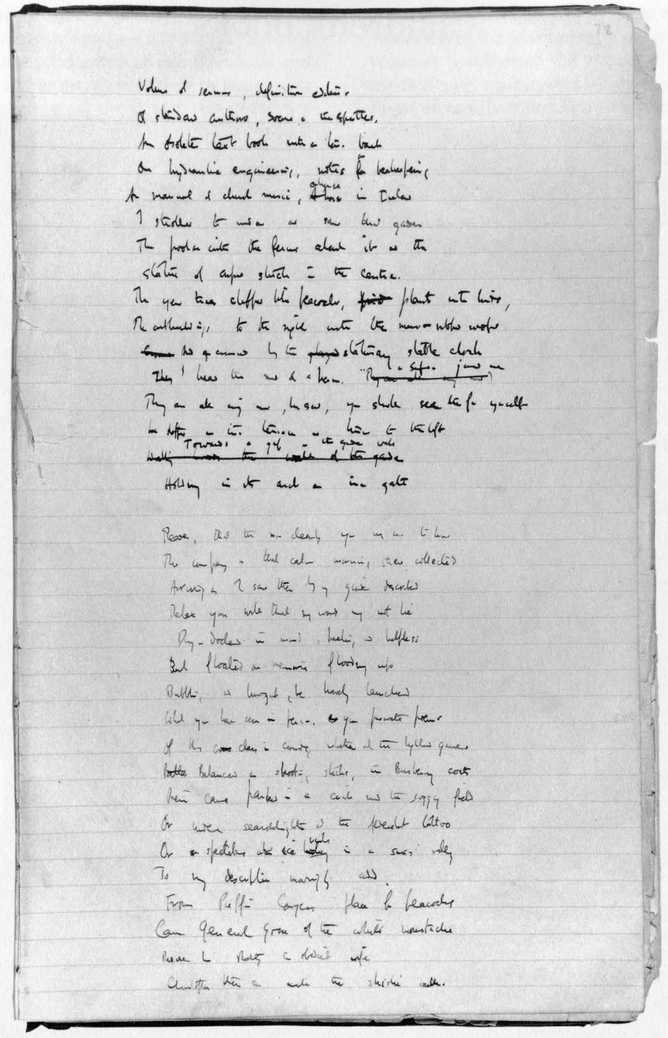
56 ❧ WYSTAN HUGH AUDEN

Autograph Manuscript Notebook

[Colwell, Northumberland, 1932–35]

SWARTHMORE COLLEGE

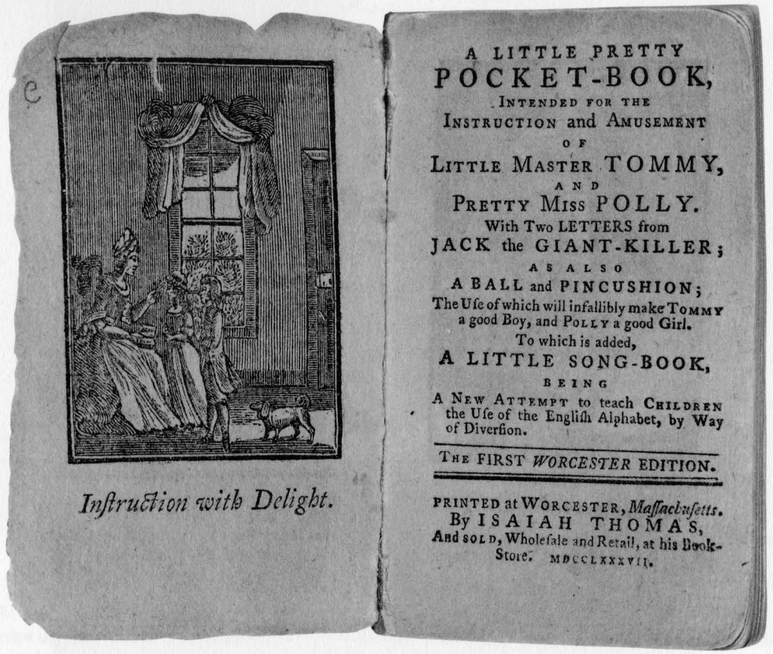
W. H. Auden was one of the bright literary stars who came out of Oxford in the early 1930s and pretty well dominated the English poetical scene for a decade. His contemporaries at the university included Rex Warner, John Betjeman, Stephen Spender, Cecil Day Lewis, and Louis MacNeice, although he only became well acquainted with the last two much later. Auden and some of these authors became known for their criticism of capitalism and for introducing social and political issues into their writings. Betjeman spoke of Auden's awareness of slums, mining conditions, and work on the docks.


Volume of sermons, definitive edition,
of Shelley's earliest poems, some in the Esquire,
An Oxford text book with a few blank
An engineering engineers, notes for lectures,
A manual of church music, Latin in Italics
I shall be with you on new Years Eve
The frosty air the flower clock in the
skeleton of autumn sketch in the country.
The yew trees clipped like peacocks, plant with hair,
The orchards, to the right under the mountains wooded
[illegible] by the [illegible] skeleton shrubs
They' knees low and a [illegible]
Pay on the right now, I know, you should see the fox gambol
in the [illegible] in the [illegible] on the left
[illegible]
Holiday is the end of the year

Please, did you ever clearly you may see to have
The company a book calm morning, poems collected
Among a I see the by your stories
Before you write that my work my art has
Ry-Darlow in mind, books, a letter
Bad [illegible] in memory flooding into
Public, as bought the heavy launched
Told you have seen a poem, by your favourite poem
of his come down a county under the Lytton Games
Notes balances a sketch, sketches, in Building coats
from Came flanks a circle and the spring field
Or water searchlight of the Kendal Cottons
Or a spectators who the [illegible] is a snow valley
To my description marriage add.
From Pacific Lawyers Plans by Peacocks
Came General from of the white mountains
Rosa L Poetry is district wife
Christmas this in under the skeleton walks.

The first poems in the manuscript were written between September 1932 and the end of 1934 while Auden was a schoolmaster at Downs School, a Quaker institution at Colwell. These were depression years in England when unemployment reached almost four million and hard times were the lot of a majority. The notebook includes poems, reflecting those times, that were published in his second book, *Look Stranger*, of 1932. There is also a long speech from the 1935 play, *The Dog Beneath the Skin*, which he wrote with Christopher Isherwood, and two essays, "The Group Movement and the Middle Classes" and "Art and Psychology," which were printed in 1934 and 1935. A long poem, "In the Year of My Youth," which appears here, was not published until it was issued with commentary in *Review of English Studies* posthumously in 1978.

Auden was a member of the Swarthmore faculty from the fall of 1942 until the spring of 1945, conducting a seminar on Romanticism and teaching classes in Elizabethan literature, Shakespeare's sonnets, and literary criticism. He also taught English composition to a group of Chinese naval officers. The poet gave the notebook to Swarthmore College Library in 1966. In the library, too, is a comprehensive collection of Auden's printed works, including some volumes in which he made revisions and textual changes. Auden's letters to Marianne Moore are at the Rosenbach.



Instruction with Delight.

57 ❧

A Little Pretty Pocket-Book, Intended for the Instruction and Amusement of Little Master Tommy, and Pretty Miss Polly
Worcester: Printed by Isaiah Thomas, 1787
FREE LIBRARY OF PHILADELPHIA

Dr. A. S. W. Rosenbach, never chary of using superlatives, called this small book for children "One of the most influential and important books in the history of juvenile literature." Originally printed in London in 1744, it was the first of the huge output of children's books by the publisher John Newbery. Newbery created them following the educational theories of John Locke, who believed the young should be treated as children and not as adults in miniature and hence should be beguiled into reading with books that entertained and amused.

In 1787 Isaiah Thomas, an equally prolific publisher of children's books, many of them reprints of Newbery's, issued an edition of *A Little Pretty Pocket-Book*, with a few minor changes to suit the American child. Included are rhymed descriptions of games, illustrated and followed by a Moral or Rule of Life. The verse "The Ball once struck off, / Away flies the Boy / To the next destin'd Post / And then Home with Joy," has been cited as the first mention of baseball in an American printed book. It was not, of course, baseball as it was later played, but that game's ancestor, rounders, long played in England.

All early children's books are rare. The present copy, in its original gilt and green stamped wrappers, was in Dr. Rosenbach's distinguished personal collection of juveniles which he presented to the Free Library in 1947. Since then the nucleus has grown by gift and purchase and is now one of the outstanding collections of American children's books in the country.

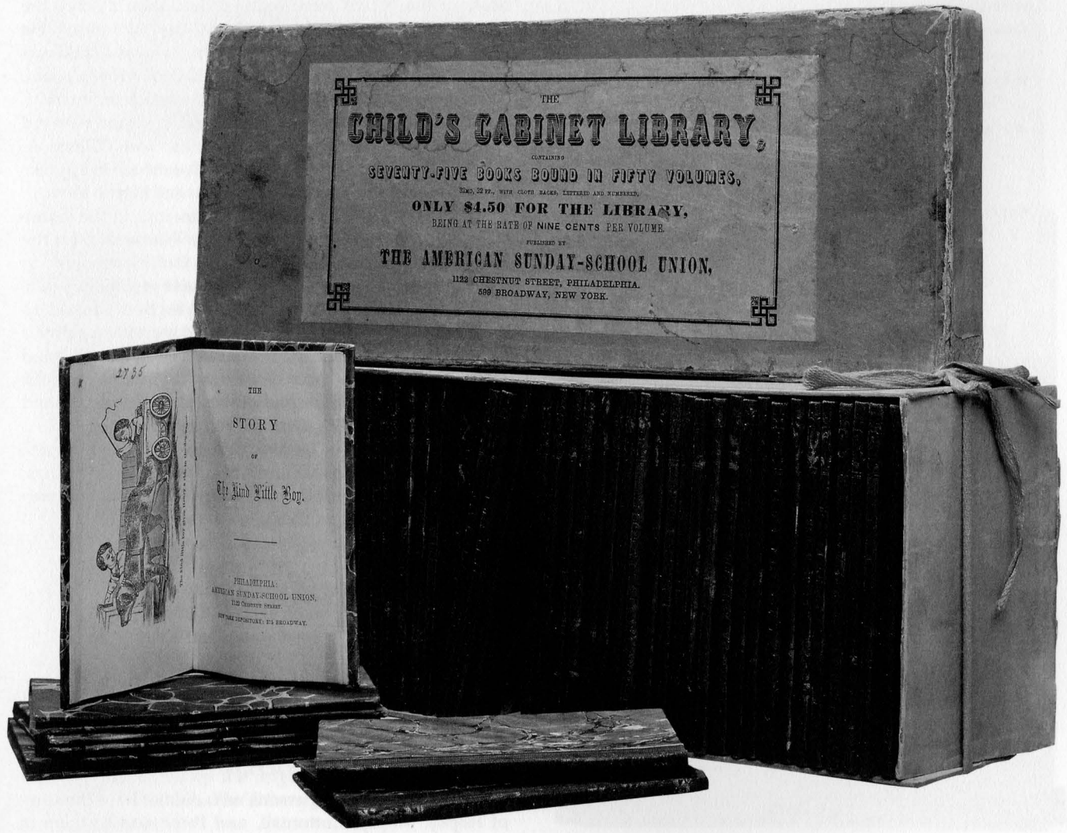
58 ❧ AMERICAN SUNDAY-SCHOOL UNION

The Child's Cabinet Library
Philadelphia: American Sunday-School Union, [ca. 1860]
FREE LIBRARY OF PHILADELPHIA

Fifty volumes in their own bookcase for $4.50! The prospectus accompanying the little cabinet thus advertises the piece. The American Sunday-School Union was founded as the Sunday and Adult School Union in 1817, before individual churches and denominations had Sunday schools. It had as its mission the production of moral texts for children to sell cheaply and to circulate widely in large quantities. To carry out the program the Committee of Publications developed a genre of juvenile literature geared to various age groups that included history, biography, travels, narratives, poetry, hymns and songs, religious discourses, and didactic teachings as well as fiction. Some of these were by well-known authors, very few of whose names appear on the publications because the Committee carefully "revised" the submitted manuscripts.

In addition to the texts, the American Sunday-School Union took advantage of the developments in printing and illustration technology in order to make its fare attractive. Woodcuts in the small pamphlets and lithographs in larger volumes heightened the appeal of their publications. By the mid-19th century the Union could boast of selling in a single decade 100,000 sets of a hundred-volume series at ten dollars a set. Their millions upon millions of tracts were a major moral, educational, and patriotic force in America for the better part of a century.

Examples of virtually everything that the Union published can be found at the Free Library. When the organization redefined its purposes in the 1960s, it gave the file of the Committee of Publications to the Free Library. Other records of the American Sunday-School Union are in the archives of the Presbyterian Historical Society.





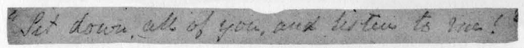
CHAPTER III.

A CAUCUS-RACE AND A LONG TALE.

THEY were indeed a queer-looking party that assembled on the bank—the birds with draggled feathers, the animals with their fur clinging close to them, and all dripping wet, cross, and uncomfortable.

The first question of course was, how to get dry again: they had a consultation about this,





59A ❧ LEWIS CARROLL
[I.E., CHARLES LUTWIDGE DODGSON]

Alice's Adventures in Wonderland
London: Macmillan and Co., 1865
ROSENBACH MUSEUM & LIBRARY

59B ❧ JOHN TENNIEL

"Sit down, all of you, and listen to me!" from "Alice's Adventures in Wonderland"
Pencil on paper, [1865]
ROSENBACH MUSEUM & LIBRARY

A story told one summer's day by Charles Dodgson to little Alice Liddell and her sisters was recast into the book generally and warmly known as *Alice in Wonderland*. Alice and the curious characters she met in her adventures underground—the White Rabbit, Cheshire Cat, Mad Hatter, March Hare, and Queen of Hearts—are now firmly fixed in our culture's memories of childhood. The fantasy, written by an Oxford don, clergyman, and mathematician, captured the imagination of young and old all over the world.

The first edition of *Alice*, dated 1865, was withdrawn at the last moment because Carroll was dissatisfied with the poor printing of Sir John Tenniel's famous illustrations. Most of the copies were recalled; less than a score are known today. The present one Carroll kept for himself. He had intended it as gift for Marion Terry, who as a child was known as Mary Ann Bessy, and on a flyleaf wrote a poem, "To M. A. B." It later came into the possession of Stuart M. Samuel, who had it handsomely bound in vellum with red and gold designs, George C. Thomas, and William A. White, whose children gave it to Dr. Rosenbach in appreciation of his association with their father and help to them.

Although Carroll made his own drawings in the manuscript which was the germ of *Alice in Wonderland*, for the book he invited Tenniel, the famous *Punch* cartoonist, to create Alice and her friends. Tenniel made preliminary pencil sketches, of which this is one, that he later worked up for the finished illustrations. Here Alice and the animals have just climbed out of the Pool of Tears, ready to be dried off by the Dormouse's tale of a bit of "dry" British history. The drawing is one of five preliminary ones formerly bound in this copy of the 1865 *Alice*. Also in the Rosenbach collection are twenty-five Tenniel drawings for the sequel, *Through the Looking Glass*, a number of proof engravings, an important group of other books by Carroll, and his correspondence with his publisher.

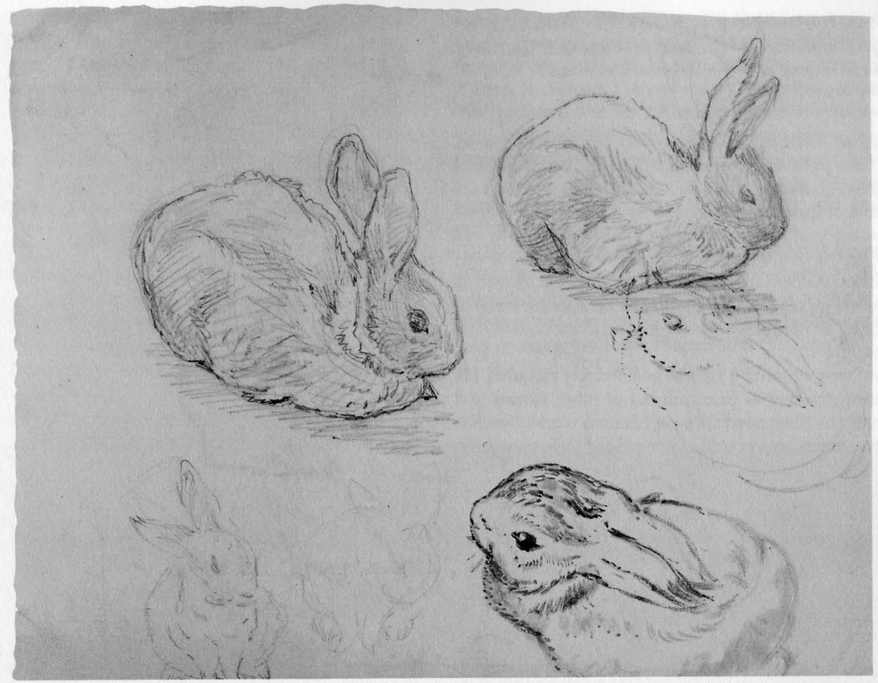
60A ❧ BEATRIX POTTER

The Tale of Peter Rabbit
[London: privately printed, 1901]
FREE LIBRARY OF PHILADELPHIA

60B ❧ BEATRIX POTTER

"Young rabbit from life"
Pencil and watercolor, [ca. 1890]
FREE LIBRARY OF PHILADELPHIA

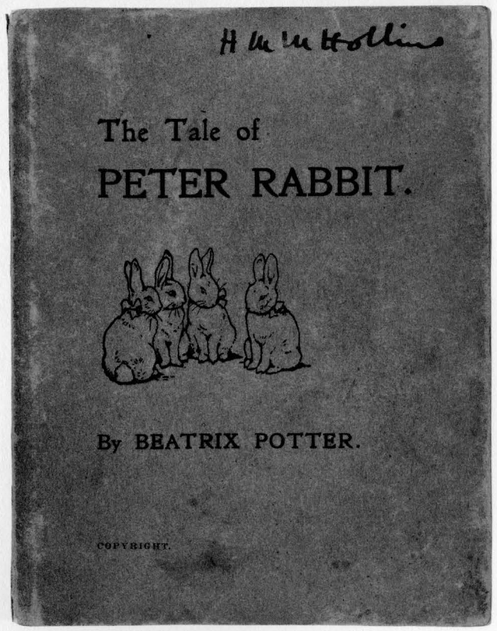
There cannot be many persons who did not have the story of Flopsy, Mopsy, Cottontail, and Peter read to them in



their childhood. Originally written in 1893 as a "picture-letter" for Noel Moore, the son of her former governess, the story was later expanded by Beatrix Potter into book form and submitted for publication. The manuscript was turned down by several printers. Undaunted, Miss Potter had it privately printed, with a color frontispiece and forty-one black-and-white illustrations, in an edition of 250 copies. These she presented as Christmas presents to friends and relatives or sold at a modest price. Within two months she had to print 200 more copies.

By that time, the publisher Frederick Warne & Co. had agreed to issue a regular trade edition with new illustrations in color by Miss Potter. The first printing of 6,000 copies was put out in October 1902. *The Tale of Peter Rabbit* was an immediate success and it has remained in print ever since. Peter Rabbit toys, painting books, jigsaw puzzles, china, wallpaper, fabric, and other ephemera attest to its lasting fame and Peter's popularity.

The presentation copy of the first privately printed edition and the drawing of a rabbit are part of the extensive collection of printed works, autograph letters, and over one hundred original drawings by Beatrix Potter presented to the Free Library by H. Bacon Collamore in 1967. They are complemented by the original manuscripts of two of her other little books, *The Tailor of Gloucester* and *The Tale of Little Pig Robinson*.



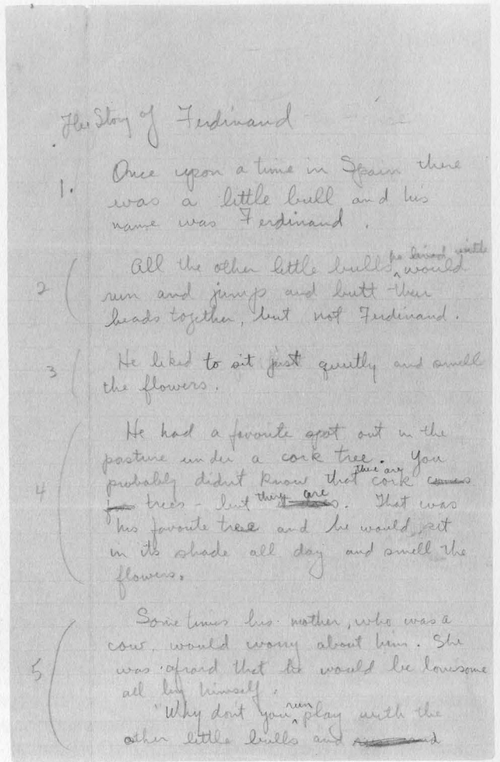
61 ❧ MUNRO LEAF & ROBERT LAWSON

Autograph Manuscript of "The Story of Ferdinand," and the Illustrator's Dummy with the Original Drawings
New York, 1936
FREE LIBRARY OF PHILADELPHIA

The story of Ferdinand the Bull who would rather sniff flowers than fight became an instant success in the world of 1936 just recovering from the Great Depression and apprehensive of growing aggression by Germany. The fame and popularity of Ferdinand spread worldwide, with editions appearing in more than two dozen languages. He was further immortalized in a short Walt Disney film as well as by scores of cult objects that usually surface in the wake of popularity. *The Story of Ferdinand* remains a best-selling children's book.

The text was written by Munro Leaf in forty minutes. He was already the author of a number of other stories and occasionally he illustrated some of his own works. For *Ferdinand*, however, Leaf sought out his friend Robert Lawson to create the illustrations. It was a happy choice, for Lawson caught the contradictory nature of the bull to perfection. Animals became a kind of trademark for Lawson; most of his books and illustrations thereafter featured them.

The dummy, with both the illustrations and text done by Lawson, was taken by Leaf and Lawson to publishers in the attempt to sell the work. The title page lists "So and So Press." Leaf's manuscript of *Ferdinand* is part of an extensive archive of autograph material, editions, and relevant documentation given to the Free Library by his widow. The dummy comes from the collection of Lawson papers, drawings, and books donated by Frederick R. Gardner.


The Story of Ferdinand

1. Once upon a time in Spain there was a little bull and his name was Ferdinand.

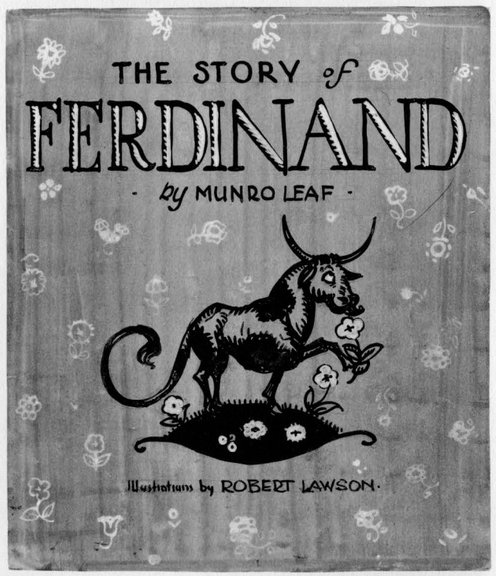
2. All the other little bulls would run and jump and butt their heads together, but not Ferdinand.

3. He liked to sit just quietly and smell the flowers.

4. He had a favorite spot out in the pasture under a cork tree. You probably didn't know that cork trees are. But they are. That was his favorite tree and he would sit in its shade all day and smell the flowers.

5. Sometimes his mother, who was a cow, would worry about him. She was afraid that he would be lonesome all by himself.

"Why don't you play with the other little bulls and



62 ❧ MAURICE SENDAK

"The Wild Rumpus," from "Where the Wild Things Are"
Pen, ink, and watercolor on paper, [1963]
ROSENBACH MUSEUM & LIBRARY

What is the best loved children's book ever written? Opinions will vary, but certainly there will be some voices raised in favor of *Where the Wild Things Are*. Maurice Sendak's tale of an unruly boy, Max, sent to bed without supper, who journeys to "where the wild things are," has endeared itself to young and old.

"The Wild Rumpus" shows Max, crowned as King of the Wild Things, celebrating with his monstrous companions as they dance by the light of the full moon. Like almost all Sendak's drawings, this one was reproduced in exactly the same size in the book. The artist always works in this one-to-one manner, so that he can more satisfactorily visualize how his drawings will be translated into picture books.

Born in Sendak's imagination, the weird Wild Things incorporate a number of images that made an impact on him. He has stated that, in part, the monsters are derived from memories of Brooklyn relatives who paid Sunday visits when he was a child. The Wild Things also recall King Kong; when he was young Sendak saw and adored the movie.

This drawing is one of twenty-one final illustrations for *Where the Wild Things Are*. These, together with over 3,000 other drawings, comprise virtually all Sendak's book illustrations from 1951 to 1981. They have been deposited on loan by the artist at the Rosenbach.



ſuñen tochter gehaiſſen worden / dz ſie wonderbarer ſchönꝫ zierlich erlüchtet / vnd ir die krafft der krüter für ander kantlich waren / vnd in allem / tün vnd laſſen faſt vernünfftig / die ding alle gibt die ſuñ / den kindñ / die in irem beſten ꝑfluß geboren werden / als die aſtrologi ſagē. Wie ſie aber die inſel colchos verlāſſen habe / vnd in italiam komen ſye / gedenk ich nit das geleſen haben.



Aber alle alten hiſtorien bezügen / dz ir wonung vff dem berg volſcorum geweſen ſye / der vff den hütigen tag circis berg / den namen behalten hat. Vnd ſo man von der hochberümten frowen / nit wañ erdichte ſagē findet / ſo ſynd doch die ſelben nach der warhait ſo vil wir mügen / vß zelegen / dz die leſenden der irꝛſal vnderrichtet werdē. Man ſage vō ir / dz alle ſchifflüt / die vngefarlich von vngewitter / oder mit willen vñ fürſacz / an den ſelben berg kemen / der etwañ ain inſel geweſen iſt / necz ain geſtad deß meres / von ir mit zoberꝛ / durch ſegen vnd trank / in wilde fraiſame tier verwandelt

63 ❧ GIOVANNI BOCCACCIO

Von etlichen Frowen
Ulm: Johann Zainer, [1473]
UNIVERSITY OF PENNSYLVANIA

Women—good, bad, but none indifferent—were the subjects of Boccaccio's *De Claris Mulieribus*, here translated into German by Heinrich Steinhöwel. In the Renaissance when people wanted to read about women they turned to Giovanni Boccaccio's biographies-in-brief of famous women. Feminists and unreconstructed male chauvinists can both find texts for their views in this 14th-century compilation.

Boccaccio presented his female heroines and antiheroines as they were portrayed in biblical, mythological, historical, and religious literature. Here were the stories, popularly told, of Eve—"die eltrist müter"; Venus; Helen of Troy; Dido, Queen of Carthage; Circe; Cleopatra; the infamous Pope Joan, a legendary 9th-century female pope, who was reputed to have given birth during her investiture; saints whose martyrdoms were fully described; and just good women like Constance, Queen of Sicily and mother of the Emperor Frederick II. Boccaccio's sources included the Bible, Ovid, Livy, and Voragine's lives of the saints. Unoriginal as the stories may have been, their retelling and inclusion in a single work made *De Claris Mulieribus* in its original Latin and in translations a sort of early bestseller.

These were the kinds of stories that lent themselves to illustration. A single episode in each woman's life, the most dramatic incident, stimulated the imagination of creators of miniatures in manuscripts and their successors, the makers of woodcuts for printed books. Steinhöwel, a physician whose *Buchlein der Ordnung der Pestilenz* was the first book printed by Zainer, probably acted as a patron and adviser to the press. He translated many of the works of famous Italian writers and, after Zainer issued an edition of *De Claris Mulieribus* in Latin, must have encouraged him to put out his German version with the same woodcuts.

The German translation at the University of Pennsylvania is one of two reported copies in the United States. It is representative of a choice collection of early editions of Boccaccio as well as of Dante, Ariosto, and Tasso.

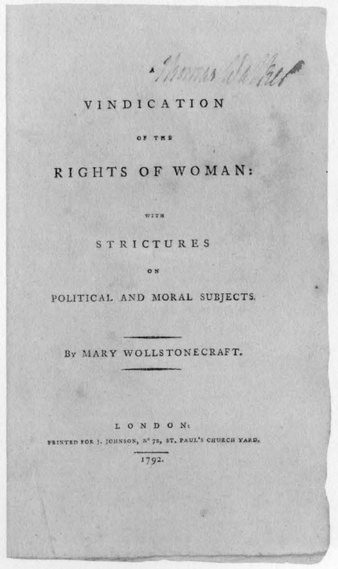
64 ❧ MARY WOLLSTONECRAFT

A Vindication of the Rights of Woman
London: Printed for J. Johnson, 1792
HAVERFORD COLLEGE

Mary Wollstonecraft's major work caused an outcry when it was published and is hailed as a cornerstone of feminism. The work chiefly sought for women the right to receive an education equal to that offered men. After years of teaching and writing about education and the condition of women, Wollstonecraft found her political voice in 1790 with *A Vindication of the Rights of Men*, a passionate response to Edmund Burke's reactionary attack on the French Revolution. Arguing against an oppressive system of property and class, she began to develop the arguments of her second *Vindication*.

The central theme of the work on women's rights was that they should be educated to carry a responsibility in society equal to that of men. In disagreement with Rousseau's contemporaneously acceptable statement that the chief duty of women was to "render [men's] lives easy and agreeable," Wollstonecraft urged "rational fellowship instead of slavish obedience." She argued that "if woman be not prepared by education to become the companion of man, she will stop the progress of knowledge, for truth must be common to all." *A Vindication of the Rights of Woman* sold out quickly; a second edition was called for in 1792. It has been reprinted frequently to the present, including an 1869 serialization in Susan B. Anthony's newspaper, *The Revolution*.

The Haverford copy early belonged to Thomas Walker, a liberal Manchester merchant, who was tried for conspiracy against the government. It was given to the library by Mary Cope Scattergood, active in a number of women's organizations. Edwin Forrest's copy of the first edition is at the University of Pennsylvania, and there is one at Temple. The Library Company has the first American edition printed at Boston in 1792. Although not concentrated in any one institution, good collections of works on women and women's rights are to be found in several area libraries.


A Thomas Walker
VINDICATION
OF THE
RIGHTS OF WOMAN:
WITH
STRICTURES
ON
POLITICAL AND MORAL SUBJECTS.
By MARY WOLLSTONECRAFT.
LONDON:
PRINTED FOR J. JOHNSON, N° 72, ST. PAUL'S CHURCH YARD.
1792.

65A ❧ WOMEN OF EXETER, ENGLAND

Document Signed, "To the Women of the City of Philadelphia, and of the United States generally, the friendly address of the undersigned Women inhabitants of the City of Exeter in England"

Exeter, April 28, 1846

SWARTHMORE COLLEGE

65B ❧ LUCRETIA MOTT

Autograph Draft of Reply "From the Women of Philadelphia U.S.A. in answer to the Friendly Address of the Women of Exeter, England, on the subject of Peace"

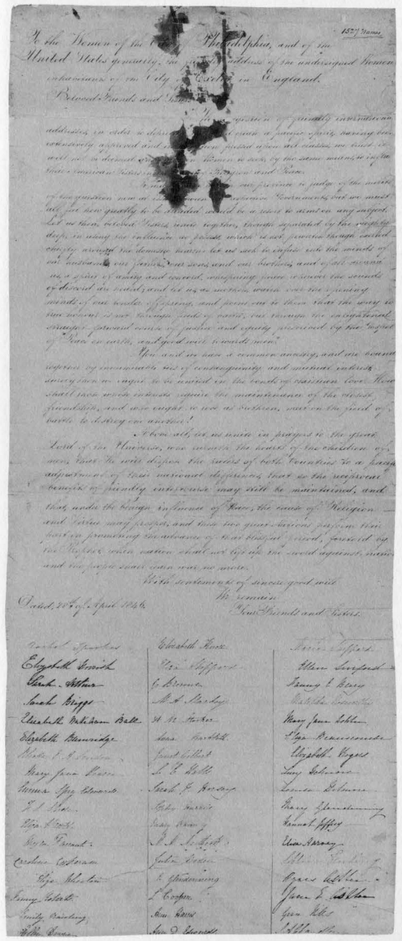
[Philadelphia, June] 1846

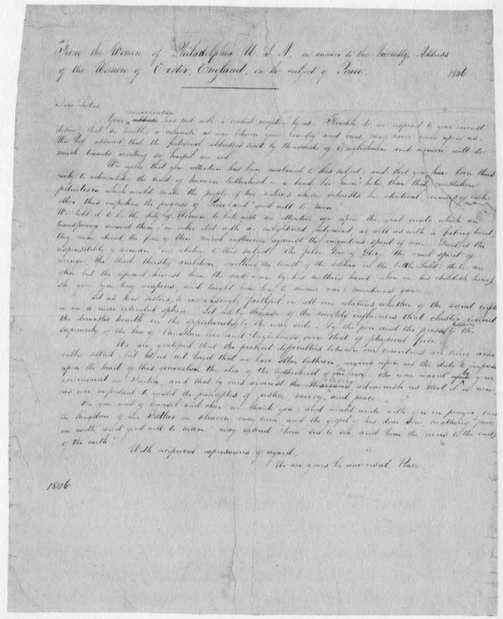
SWARTHMORE COLLEGE

"54° 40′ or Fight!" In 1846 the United States was ready to go to war with Great Britain over the northern boundary of the Oregon Territory. The British claimed land down to the 42nd parallel; the Americans demanded a more northerly limit. Peace advocates on both sides of the Atlantic considered the idea of war between the two nations ludicrous. Joseph Crosfield, an English Quaker merchant, initiated a campaign to demand arbitration of the dispute and interested Elihu Burritt, the "Learned Blacksmith" of New Britain, Connecticut, in it. There followed an impressive exchange of "International or Friendly Addresses."

The Exeter document, signed by more than 1,600 English women, invoked a common ancestry and urged their American sisters to unite with them "in using the influence we possess, which is not powerless though exerted chiefly around the domestic hearth." Lucretia Mott's Philadelphia reply, of which the final version no longer exists, warned that a mother could sow the seed of blood-thirsty ambition in her son "when in his childish hours she gave him tiny weapons, and taught him how to mimic war's murderous game." These documents are distinctive, because in the peace campaign men exchanged most of the addresses.

This huge scroll with the draft reply formed part of the archives of the Universal Peace Union, of which Lucretia Mott was a founder. They are in the Swarthmore College Peace Collection where, too, are the records of the American Peace Society and the Pennsylvania Peace Society, as well as the papers of Elihu Burritt. There are collateral collections in the Friends Historical Library at Swarthmore and the Quaker Collection at Haverford College.





66 ❧ SUSAN B. ANTHONY & ELIZABETH CADY STANTON

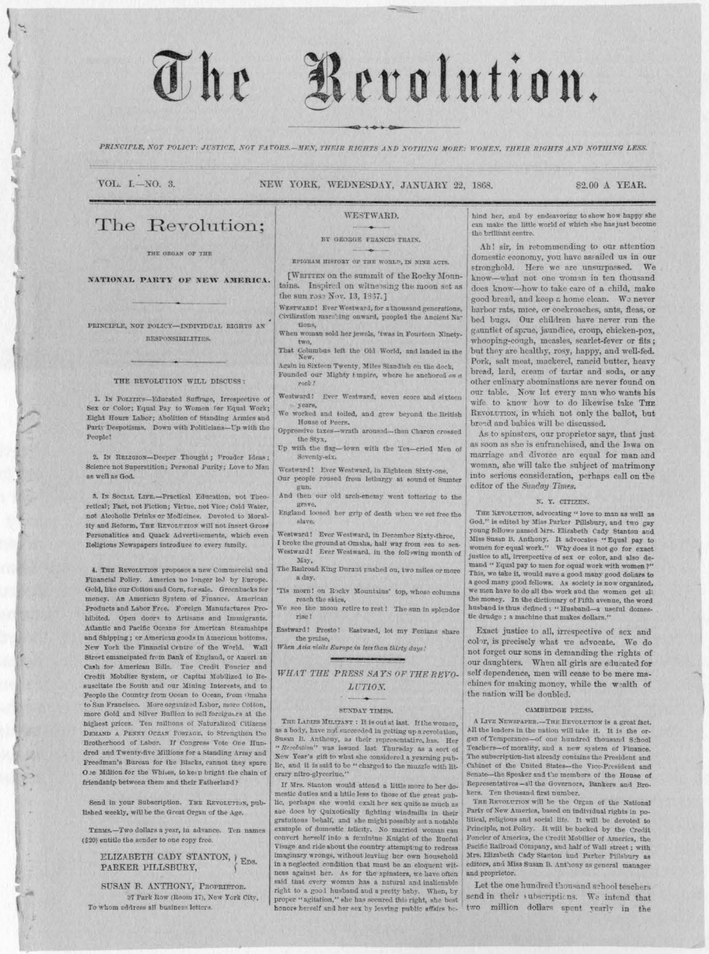
The Revolution

New York: 1868–71

HAVERFORD COLLEGE

"Men their rights and nothing more; women their rights and nothing less" was the motto of *The Revolution* for the two-and-a-half years of its existence. The newspaper, published by leaders of the radical wing of the 19th-century feminist movement, was a strong voice for women's rights. Refusing to confine themselves to the issue of suffrage, as did the more conservative activists, Susan B. Anthony and Elizabeth Cady Stanton articulated a variety of liberal causes. The most important of these was the relationship between the exploitation of working women and their lack of political rights. In embracing the cause of working women, *The Revolution* was an early attempt to broaden the suffrage movement beyond its middle-class roots.

Anthony and Stanton had been friends and activists for nearly twenty years when they launched *The Revolution*. The friendship continued throughout their lives and together they produced a remarkable body of work. Anthony, a Hicksite Friend, gave evidence in this publishing venture of the Quaker involvement in social change. The run of the newspaper is in Haverford's Special Collections, which form an important resource on prison reform, the treatment of Indians, and the abolition of slavery, as well as on women's rights. There is also an excellent run of *The Revolution* in the Library Company presented by Susan B. Anthony to Lucretia Mott.



The Revolution.

PRINCIPLE, NOT POLICY: JUSTICE, NOT FAVORS.—MEN, THEIR RIGHTS AND NOTHING MORE: WOMEN, THEIR RIGHTS AND NOTHING LESS.

VOL. I.—NO. 3. NEW YORK, WEDNESDAY, JANUARY 22, 1868. $2.00 A YEAR.

The Revolution;

THE ORGAN OF THE

NATIONAL PARTY OF NEW AMERICA.

PRINCIPLE, NOT POLICY—INDIVIDUAL RIGHTS AN RESPONSIBILITIES.

THE REVOLUTION WILL DISCUSS:

1. In Politics—Educated Suffrage, Irrespective of Sex or Color; Equal Pay to Women for Equal Work; Eight Hours Labor; Abolition of Standing Armies and Party Despotisms. Down with Politicians—Up with the People!

2. In Religion—Deeper Thought; Broader Ideas; Science not Superstition; Personal Purity; Love to Man as well as God.

3. In Social Life.—Practical Education, not Theoretical; Fact, not Fiction; Virtue, not Vice; Cold Water, not Alcoholic Drinks or Medicines. Devoted to Morality and Reform, The Revolution will not insert Gross Personalities and Quack Advertisements, which even Religious Newspapers introduce to every family.

4. The Revolution proposes a new Commercial and Financial Policy. America no longer led by Europe. Gold, like our Cotton and Corn, for sale. Greenbacks for money. An American System of Finance. American Products and Labor Free. Foreign Manufactures Prohibited. Open doors to Artisans and Immigrants. Atlantic and Pacific Oceans for American Steamships and Shipping; or American goods in American bottoms. New York the Financial Centre of the World. Wall Street emancipated from Bank of England, or Asset an Cash for American Bills. The Credit Foncier and Credit Mobilier System, or Capital Mobilized to Reassociate the South and our Mining Interests, and to People the Country from Ocean to Ocean, from Omaha to San Francisco. More organized Labor, more Cotton, more Gold and Silver Bullion to sell Foreigners at the highest prices. Ten millions of Naturalized Citizens Demand a Penny Ocean Postage, to Strengthen the Brotherhood of Labor. If Congress Vote One Hundred and Twenty-five Millions for a Standing Army and Freedmen's Bureau for the Blacks, cannot they spare One Million for the Whites, to help bright the chain of friendship between them and their Fatherland?

Send in your Subscription. The Revolution, published weekly, will be the Great Organ of the Age.

Terms.—Two dollars a year, in advance. Ten names ($20) entitle the sender to one copy free.

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PARKER PILLSBURY, }

SUSAN B. ANTHONY, Proprietor.

37 Park Row (Room 17), New York City.

To whom address all business letters.

WESTWARD.

BY GEORGE FRANCIS TRAIN.

EPIGRAM HISTORY OF THE WORLD, IN NINE ACTS.

[Written on the summit of the Rocky Mountains. Inspired on witnessing the moon set at the sun rose Nov. 13, 1857.]

Westward! Ever Westward, for a thousand generations,
Civilization marching onward, peopled the Ancient Nations,
When woman sold her jewels, 'twas in Fourteen Ninety-two,
That Columbus left the Old World, and landed in the New.
Azuln in Sixteen Twenty, Miles Standish on the dock,
Founded our Mighty Empire, where he anchored on a rock!

Westward! Ever Westward, seven score and sixteen years,
We worked and toiled, and grew beyond the British Home of Peers,
Oppressive taxes—wrath aroused—then Charon crossed the Styx,
Up with the flag—down with the Tea—cried Men of Seventy-six.

Westward! Ever Westward, in Eighteen Sixty-one,
Our people roused from lethargy at sound of Sumter gun.
And then our old arch-enemy went tottering to the grave,
England loosed her grip of death when we set free the slave.

Westward! Ever Westward, in December Sixty-three,
I broke the ground at Omaha, half way from sea to sea.
Westward! Ever Westward, in the following month of May,
The Railroad King Durant pushed on, two miles or more a day.

'Tis morn! on Rocky Mountains' top, whose columns reach the skies,
We see the moon retire to rest! The sun in splendor rise!

Eastward! Presto! Eastward, let my Fortune share the praise,
When Asia visits Europe in less than thirty days!

WHAT THE PRESS SAYS OF THE REVOLUTION.

SUNDAY TIMES.

The Ladies Militant: It is out at last. If the women, as a body, have not succeeded in putting up a revolution, Susan B. Anthony, as their representative, has. Her "Revolution" was issued last Thursday as a sort of New Year's gift to what she considered a yearning public, and it is said to be "charged to the muzzle with literary nitro-glycerine."

If Mrs. Stanton would attend a little more to her domestic duties and a little less to those of the great public, perhaps she would exhil her sex quite as much as she does by Quixotically fighting windmills in their gratuitous behalf, and she might possibly set a notable example of domestic fidicity. No married woman can convert herself into a Scrubino Knight of the Rueful Visage and ride about the country attempting to redress imaginary wrongs, without leaving her own household in a neglected condition that must be an eloquent witness against her. As for the spinsters, we have often said that every woman has a natural and indienable right to a good husband and a pretty baby. When, by proper "agitation," she has secured this right, she best hounce herself and her sex by leaving public affairs bo-hind her, and by endeavoring to show how happy she can make the little world of which she has just become the brilliant centre.

Ah! sir, in recommending to our attention domestic economy, you have assailed us in our stronghold. Here we are unsurpassed. We know—what not one woman in ten thousand does know—how to take care of a child, make good bread, and keep a home clean. We never harbor rats, mice, or cockroaches, ants, fleas, or bed bugs. Our children have never run the gauntlet of sprue, jaundice, croup, chicken-pox, whooping-cough, measles, scarlet-fever or fits; but they are healthy, rosy, happy, and well-fed. Pork, salt meat, mackerel, rancid butter, heavy bread, lard, cream of tartar and soda, or any other culinary abominations are never found on our table. Now let every man who wants his wife to know how to do likewise take The Revolution, in which not only the ballot, but bread and babies will be discussed.

As to spinsters, our proprietor says, that just as soon as she is enfranchised, and the laws on marriage and divorce are equal for man and woman, she will take the subject of matrimony into serious consideration, perhaps cash on the editor of the *Sunday Times*.

N. Y. CITIZEN.

The Revolution, advocating "love to man as well as God," is edited by Miss Parker Pillsbury, and two gay young fellows named Mrs. Elizabeth Cady Stanton and Miss Susan B. Anthony. It advocates "Equal pay to women for equal work." Why does it not go for exact justice to all, irrespective of sex or color, and also demand "equal pay to men for equal work with women?" This, we take it, would save a good many good dollars to a good many good fellows. As society is now organized, we men have to do all the work and the women get all the money. In the dictionary of Fifth avenue, the word husband is thus defined: "Husband—a useful domestic drudge; a machine that makes dollars."

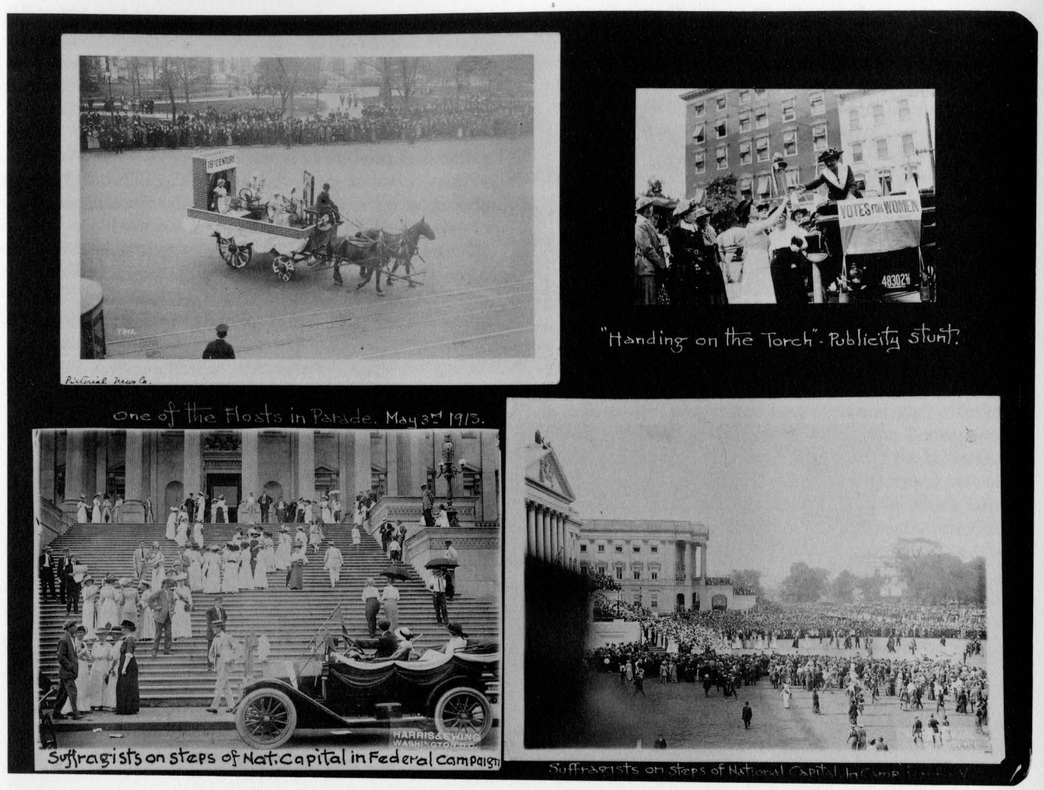
Exact justice to all, irrespective of sex and color, is precisely what we advocate. We do not forget our sons in demanding the rights of our daughters. When all girls are educated for self dependence, men will cease to be mere machines for making money, while the wealth of the nation will be doubled.

CAMBRIDGE PRESS.

A Live Newspaper.—The Revolution is a great fact. All the leaders in the nation will take it. It is the organ of Temperance—of one hundred thousand School Teachers—of morality, and a new system of Finance. The subscription-list already contains the President and Cabinet of the United States—the Vice-President and Senate—the Speaker and the members of the House of Representatives—all the Governors, Bankers and Brokers. Ten thousand first number.

The Revolution will be the Organ of the National Party of New America, based on individual rights in political, religious and social life. It will be devoted to Principle, not Policy. It will be backed by the Credit Foncier of America, the Credit Mobilier of America, the Pacific Railroad Company, and half of Wall street; with Mrs. Elizabeth Cady Stanton and Parker Pillsbury as editors, and Miss Susan B. Anthony as general manager and proprietor.

Let the one hundred thousand school teachers send in their subscriptions. We intend that two million dollars spent yearly in the



67 ❧ CARRIE CHAPMAN CATT

Album of Suffrage Activities
Photographs, [ca. 1900–1920]
BRYN MAWR COLLEGE

The history of the suffrage movement in America was stormy and bitter, and only after many decades of struggle and controversy did it finally achieve success. One of the great leaders of this movement was Carrie Chapman Catt, who in 1900 succeeded Susan B. Anthony as president of the National American Woman Suffrage Association. The album, one of a series of six assembled by Mrs. Catt, records pictorially her participation, as well as the movement's progress, in the critical years at the beginning of this century.

This album contains photographs of the many parades, street meetings, demonstrations, confrontations, and other activities engaged in by the suffragettes, as the women seeking the vote were then called. The other five volumes, for the most part, include portraits of the national, state, and regional leaders with views of official ceremonies, rallies, and suffrage headquarters. With the passage of the Nineteenth Amendment in 1920, Carrie Chapman Catt's lifelong endeavor was realized. It is to her, more than to any other single woman apart from Susan B. Anthony, that American women owe their right to vote.

The Bryn Mawr College community knew Mrs. Catt well, for she visited the campus several times, most notably in 1921 to deliver the Anna Howard Shaw Lectures on the political duties of college women. Because of this and in recognition of the College's contributions to the success of the suffrage movement, especially the efforts of President M. Carey Thomas, Mrs. Catt's estate donated these albums, along with a substantial selection of documents from her personal papers. These include speeches, lecture notes, pamphlets, clippings, and an entertaining lot of suffrage cartoons. The Catt archive is part of an extensive collection of manuscripts and books by and about women at Bryn Mawr.

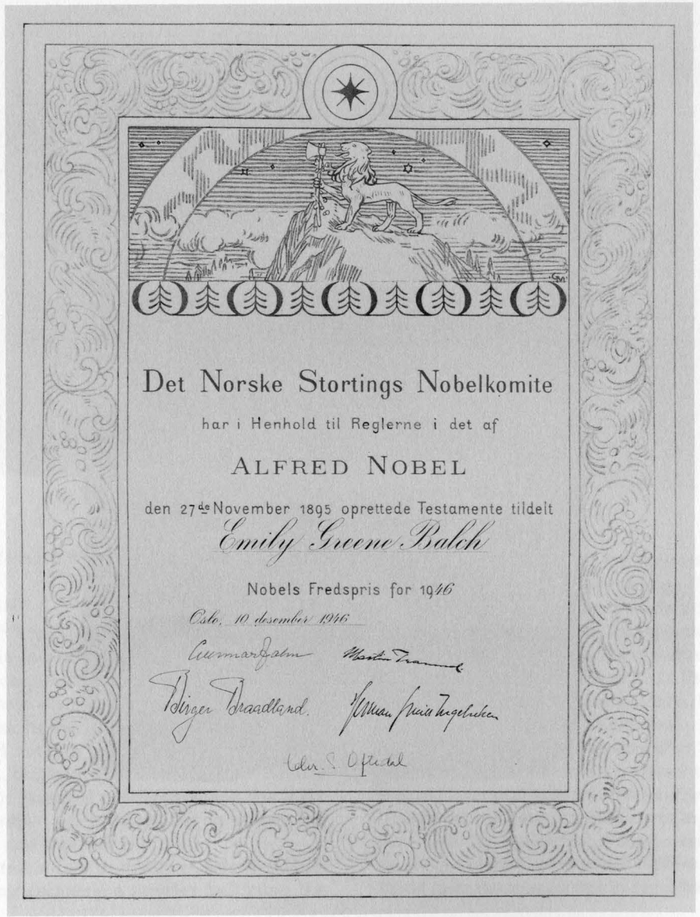
68 ❧

Nobel Peace Prize Diploma awarded to Emily Greene Balch
Oslo, December 10, 1946
SWARTHMORE COLLEGE

Emily Greene Balch was a pacemaker and a peacemaker. After she graduated from Bryn Mawr in 1889 she taught economics and sociology at Wellesley, specializing in labor relations and immigration from eastern and southern Europe. When she vigorously opposed World War I, the college trustees dismissed her. Balch was a delegate to the 1915 international women's congress at The Hague and thereafter visited both neutral and belligerent countries in an attempt to get peace negotiations started. With Jane Addams, the only other American woman to receive the Nobel Peace Prize, she moved the Women's International League for Peace and Freedom to support the League of Nations and world disarmament. Calling herself a "Citizen of the World," Balch went to Haiti in 1926 and sought to persuade the American occupying forces to withdraw. In 1939 she urged the United States to welcome refugees from Nazi Germany.

For all these efforts to secure a pacific world Balch was awarded the Nobel Peace Prize in 1946. It had been established by the Norwegian Alfred Nobel, the inventor of TNT, and over the years has been given to such diverse persons as Theodore Roosevelt, Albert Schweitzer, Martin Luther King, Jr., Henry Kissinger, and Mother Teresa. Each laureate receives a diploma and a gold medal with the happy addition of a substantial amount of Nobel-Fund-generated prize money.

Balch gave her papers that include diaries, correspondence, poetry, articles, photographs, memorabilia, and sketches to the Swarthmore College Peace Collection. She gave her gold medal to Bryn Mawr.

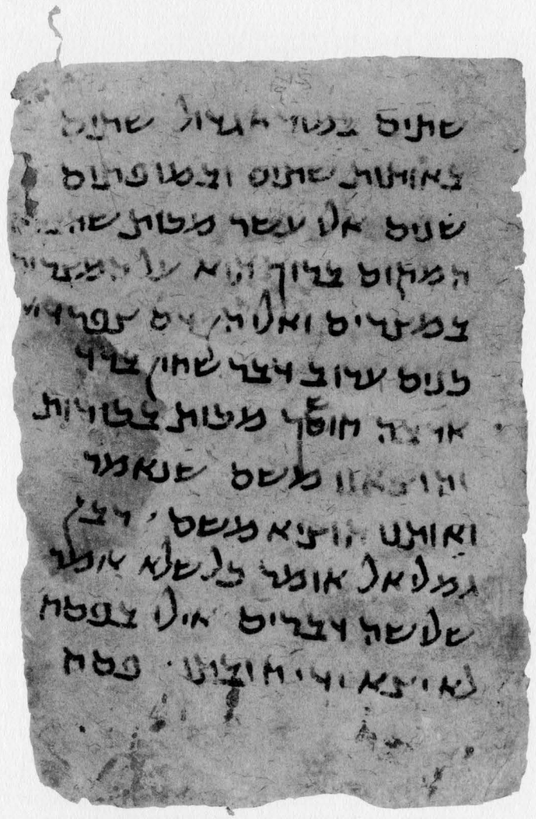


69 ❧

Haggadah
Manuscript on Paper, [Fustat (Old Cairo), ca. 1000]
ANNENBERG RESEARCH INSTITUTE

Why is this *Haggadah* (service for Passover) different from all other *Haggadot*? For in all other *Haggadot* we ask four questions about the Passover meal; why in this one are only three questions asked? The answer to this imitation of the best known portion of the Passover ritual is that those three questions about dipping a vegetable into saltwater twice, *matzah*, and roasted meat represent an ancient form, following the *Mishnah*, used by the Palestinian community in Old Cairo.

The codex on eleven leaves is a fragment, probably part of a larger book containing prayers for various occasions, since the first page has the blessings for the portion from the *Haftarah* read after the *Torah* in the synagogue. It is written in Oriental square characters with a strong tendency to cursiveness. According to Jewish law, holy books that are imperfect or too worn for use are not discarded, but retained in the *Genizah*, or storeroom of a synagogue. The Annenberg *Genizah* manuscript of the *Haggadah* formerly belonged to David Werner Amram, the historian of early Hebrew printing in Italy, and was given by him to Dropsie College, forerunner of the Annenberg Research Institute. It is considered to be the oldest extant *Haggadah* manuscript.





70 ❧ BIBLE, HEBREW
Tanakh
Manuscript, Spain, 1266
HAVERFORD COLLEGE

Somewhere in Spain in 1266 the scribe, Solomon, son of Moses, labored to complete this *Tanakh*, or Old Testament, in Hebrew. He wrote in a beautiful Sephardic hand on fine white vellum. When he had finished his task, he, and perhaps others, had not only copied out the entire text of the Old Testament, but had added in a minute hand a patterned *Masora*, or marginal notes containing the traditional information relied upon by readers to ensure the correct vocalization and cantillation.

Of particular interest are the decorations, interlaced borders open at the top enclosing a number indicating the *parashah*, one of fifty-four sections into which the Pentateuch is divided for weekly readings. The flyleaf is covered with a colored checkerboard made up of various Hebrew sentences and bordered by excerpts taken from Psalm 119 written in tiny characters. There is an unusual sequence of books following the Prophets: Ruth, Psalms, Job, Proverbs, Ecclesiastes, Canticles, Lamentations, Daniel, Esther, Ezra, Nehemiah, and I and II Chronicles.

More than six hundred years after the manuscript was written, J. Rendell Harris, professor of Ecclesiastical History at Haverford, was traveling in the Middle East. There he found the volume, cryptically stating that his acquisition was made "by the lawful, though sometimes tedious, processes of Oriental commerce." Professor Harris and Walter Wood gave the manuscript to Haverford about 1890.



71 ❧ BIBLE, HEBREW

Torah and Haftaroth

Manuscript, Spain, 13th century, [and Ixar: Eliezer Alantansi, ca. 1488]

ANNENBERG RESEARCH INSTITUTE

Sometime after the Jews were expelled from Spain in 1492, the owner of a Hebrew codex of the Pentateuch, written on vellum, replaced some missing pages with vellum leaves from a Pentateuch printed at Ixar. The manuscript and the printed text were probably carried separately into the Sephardic diaspora in 1492. The manuscript text in the volume has punctuation, vocalization, and the ancient textual apparatus—*Masora Parva* to the left of each column and *Masora Magna* above and below the text. The three characters in the margins indicate the beginning of each section to be read on successive Sabbaths. The *Haftaroth* at the end of the volume consist of selections from the Prophets read after each Torah portion.

Where the manuscript lacked pages in two places, a total of six printed leaves has been inserted. These were extracted from an extremely rare Pentateuch, printed in the small town of Ixar in Aragon, Spain. The practice among early Hebrew printers of using type cut to resemble the hand characteristic of their own region explains the great similarity of the manuscript and printed page. The vowel signs have been added by hand to the printed text to aid the user, but the masoretic notes were probably not needed.

The volume came to Dropsie College with the collection of Judge Mayer Sulzberger, an outstanding collector of Hebrew manuscripts and early printed books. At the Free Library in the John Frederick Lewis Collection of Oriental Manuscripts are a number of Hebrew volumes, dating from the 15th century.

72 ❧ MOSES BEN MAIMON

Mishneh Torah

Soncino: Gershom Soncino, 1490

ANNENBERG RESEARCH INSTITUTE

The *Mishneh Torah*, "the recapitulation of the divine law," by Moses ben Maimon, or Maimonides, systematically summarized and organized by topic the legal implications of the arguments recorded in the Talmud. Written in the latter half of the 12th century, it became the foundation upon which all later attempts to codify Jewish law were based. Moses ben Maimon, born in Cordoba, Spain, studied Torah and medicine in Fez, Morocco, and became one of the most renowned physicians of the Arab Middle Ages. He influenced Jews, Christians, and Arabs by the wide range of his writings—from the elevated philosophical theology of the "*Guide for the Perplexed*" to his quite secular treatise on asthma—most of which he composed after he had settled in Cairo.

This volume was printed by Gershom Soncino, whose craftsmanship won him an unrivalled place as the most celebrated of all Hebrew typographers. The family took its name from the town of Soncino near Cremona, where they had settled after oppression drove them from southern Germany. The Soncinos were responsible for the first Hebrew Bible complete with vowel signs and the first dated *Siddur*, or prayer book. The fame of Gershom Soncino may be attributed to his devotion to the diffusion of learning through the printed book as much as to the quality of his work. The *Mishneh Torah* was issued at Soncino under the rule of the enlightened Milanese prince, Ludovico Sforza, but Gershom thereafter printed in ten places in Italy before he moved to the more hospitable climate of Turkey.





ם דמי בני עמי׳ סופון ויסלסלו מבתיהם׳ הוא׳ ובורך הקופא דמקדמי תתיהב לי תקוף ופורקן אתא תקוף פורקני׳ אתא דעבד פורענותא לי ומסגר עמי׳ תחותי לאגאתא לי תהותי׳ משיזב ית מבעלי דבבי ומן קיימין לאגאתא לי תנבריני מן גוג ומשול עממין חשופין דעמיה ישיזבני׳ מטול דכנא אודיכנא בעממי׳ ולשמך אזמר׳ מגדול פורקנא למלכיה ועביד טיבו למשיחיה לדוד׳ ולזרעיה עד עלמא׳

לשבחא

הושבחא לדוד׳ דמסתכלין בשמי משתא יקרא דיי עובדי אידוי׳ מחוון דקדישין באויר׳ יומא ליומא מפיק ומעני׳ מימרא וליליא לליליא מחוי׳ פחות ומחסן מגדעא׳ לית מיכל דיתורעם ולית׳ משתמעין קלהון בכולא׳ ארעא מטת ענ׳ יהון ובסיפי תבל מלוי׳ לשמשא שוי משכנ׳ ויהי׳ הוא כחתנא דנפיק מגנוניה׳ ברידובא ובפלגות יומא׳ יחדי היך גיברא ומטי׳ למיהך אורחיה עד סיפי׳ ומשלמא׳ מסגי למעבד פורקן׳ עיס מלכיה דעביד טיבו׳ למשיחיה לדוד׳ ולזרעיה עד עלמא׳

XIX. In laudem.

Laudatoria Dauidis.

Qui suspiciunt celos enarrant gloriam DEI, & opera manuum eius annunciant qui suspiciunt in aera. Dies diei apponit, & manifestat verbum & nox nocti diminuit & nunciat scientiam. Nō est verbū lamentationis, & nō sunt sermones tumultus & non audiuntur voces eorum. In omnem terram extensi sunt effectus eorum, & in fines orbis omnia verba eorum, soli posuit tabernaculum, illumiationē aūt ī illos. Et ipse ī mane tanq̄ sponsus procedēs de thalamo suo pulcherrime, & dum diuiditur dies letatur vt gigas, & obseruat ad currendam in fortitudine viam occasus vesptini. Ab extremitatibus celorum egressus eius,

ī pfētia mea. Filii populoꝝ cōsumētur & migrabunt de pretoriis suis. Viuit DEVS ipse, & benedictus fortis, quoniam ante eum dabitur mihi fortitudo & redemptio, & exaltetur DEVS fortis redemptio mea. DEVS qui vltus est me, & prostrauit populos, qui exurgunt ad offensionem meam sub me. Eripuit me de pfonis inimicitie mee, īsup plusq̄ illos q exur. vt noceāt mihi valētiorē me efficies, ab gog āt & ab pplōꝝ rapaciū, q̄st cū illo exercitibo eripies me. Propterea laudabo te in populis DEVS & nomini tuo laudes dicam. Magnifico vt faciat redemptionem cum rege suo, & facienti bonum MESSIE suo Dauidi, & semini eius vsq̄ in eternum.

F. Libro midras tehilim in calce huius psalmi והוא פגרור שבעשרה חלקים בעולם בגדרו של פגרור שהעות וכתי פגרו עו שם ״ בו ידוע צדק ונשגב׳.

Et quod est castrum, uel que est turris, que facta est ex Rex MESSIAS, quēadmodum dictū est turris salutis, & scriptū est turris fortitudinis nomen DEI in ipsum currit iustus & iustificatur.

A. Secundum ex septem nominibus quibus hebrei celum significant, impositū uerius ab extendendo quam a firmando.

B. Non auditur uox eorū, iuxta illud. Nō enim uos estis qui loquimini, sed spiritus patris uestri qui loquitur in uobis. Et hic literalis ille sensus, qui cum spiritali coincidit, uti scripsit Faber principio cōmentariorum suarum.

C. In omnem terram exiuit sīlum siue lirea eorū. eo intellecti quo linea ꝑprie significat filum illud, quo materiarii utuntur fabriad signandam materiam, perinde ac si dixisset propheta. exiuit structura sine edificiū eorum.

D. Et in fines mundi uerba eorum, Saltem tēporibus nostris glo mirabili ausu Christophori columbi genuensis, alter pene orbis repertus est christianorum cōmunicatus aggregatus. At ueroquoniam Columbus frequēter ꝺdicabat se a Deo electum ut per ipsum adimpleretur hec prophetia. non alienū existimaui uitam ipsius hoc loco inserere. Igitur Christophorus cognomento columbus patria genuensis, utilibus ortius parentibus, nostra etate fuit qui sua industria, plus terrarum & pellagi exploraurit paucis mēsibus, quam pene reliqui omnes mortales uniuersis retro actis seculis. Mira res, & ta

73 ❧ BIBLE, PSALMS, POLYGLOT

Psalterium Hebreum, Grecū, Arabicū, & Chaldeū, eū tribus latinus ītērp̄tatiōibus & glossis

Genoa: Impressit Petrus Paulus Porrus, in aedibus Nicolai Iustiniani Pauli, 1516

ANNENBERG RESEARCH INSTITUTE

Not quite a Tower of Babel, but with five languages on a single opening, the Genoa Psalter is the first true polyglot published. Although the New Testament part of the Complutensian Polyglot was printed in 1514, it was not circulated until 1522. Here across a double-page spread with four columns to a page, ranging from left to right, are the Hebrew, Latin version of the Hebrew, Latin Vulgate, Greek Septuagint, Arabic, Aramaic, Latin translation of the Aramaic, and commentary. The Chaldee, better known today as Aramaic, was the language of the Jews in Palestine in common use at the time of the New Testament. Its best known survival is in the mourner's *Kaddish*, used by Jews all over the world. The editor, Augustino Giustiniani, Bishop of Nebbio, promised a complete Bible in this form, but the project never got beyond a manuscript of the New Testament. The bishop seemed most optimistic about the success of his Psalter, for he had 2,000 copies printed on paper and 50 on vellum, the latter of which he presented to all sovereigns, Christian and infidel.

Glossing the verse in Psalm xix, 4 "*Et in fines mundi verba eorum*," —"Their words are gone out to the ends of the world"—is a reference by the editor Giustiniani to the life and discoveries of Columbus, a Genoese. Giustiniani has Columbus boast that he was the person appointed by God to fulfill the prophetic statement of David. The commentary has given the Psalter the status of being one of the *Americana Vetustissima*. The Annenberg copy was bought in Florence in 1924 by Dr. Cyrus Adler, president of Dropsie College, and given by him to its library.

74 ❧ TALMUD

Avodah Zarah

Venice: Printed in the house of Daniel Bomberg of Antwerp, 1520

ANNENBERG RESEARCH INSTITUTE

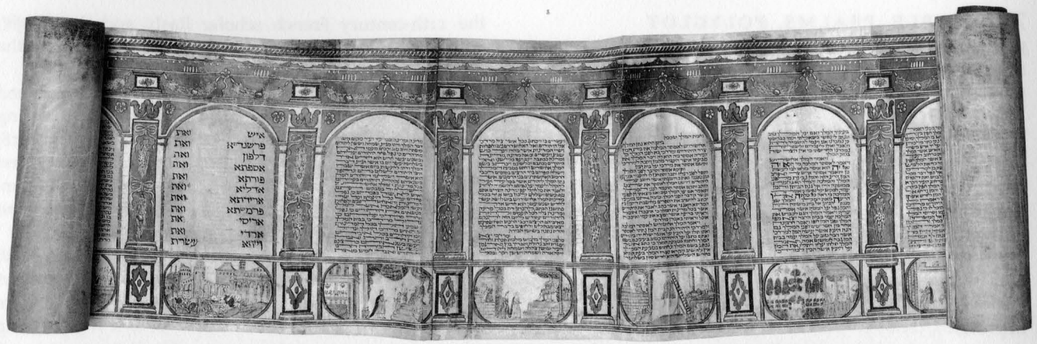
The first complete printing of the Babylonian Talmud, begun in 1520 and finished within three years, came from the press of Daniel Bomberg, the Venice agent of his family's Antwerp trading house. The Talmud contains the body of Jewish civil and religious law and is composed of the *Mishnah*, a code of legal material in Hebrew, and the *Gemara*, a digest largely in Aramaic, of discussions arising from the *Mishnah*. There is also a Palestinian Talmud, but the Babylonian, composed over many centuries in the rabbinical academies of Mesopotamia, is three times as large. Some sections of the Talmud had been printed earlier, but it remained for the Christian merchant Bomberg to undertake the printing of the full text with the classic commentary of the 11th-century French scholar Rashi and the *Tosafot*, amplifications of Rashi's comments by later members of the Franco-German school.

Bomberg, himself a Hebraist and bibliophile, combined his scholarly and entrepreneurial talents in pioneering Hebrew publishing projects on a grand scale. In 1517–18, with the assistance of a staff of Jews, he produced the first rabbinic Bible, the scriptural text accompanied by the commentaries of a number of medieval exegetes. He then went on to the much bigger venture, the Talmud.

The present volume of the set is the tractate *Avodah Zarah* on idolatry. It deals less with the definition of the subject in theological terms than with the regulation of the day-to-day contact of the Jewish community with idolators among whom they might find themselves. The text of the Talmud itself appears in square Hebrew type in the center of each page with Rashi's commentary at the inside margin and the *Tosafot* on the outside in the semi-cursive gothic lettering popularly known as "Rabbinic" or "Rashi" script. All subsequent editions have preserved the layout established by Bomberg to the point of preserving the same words on the same pages.

Judge Mayer Sulzberger gave the tractate *Avodah Zarah* to the library.





75 ❧ BIBLE, ESTHER, HEBREW

Megillat Esther
Manuscript, [Northern Italy, ca. 1700]
ANNENBERG RESEARCH INSTITUTE

In a series of miniatures at the foot of each portion of the text, the story of the Book of Esther unfolds. Illumination of the Torah scroll is unknown and ornamentation of manuscripts intended for liturgical use is rarely found. The Book of Esther and the Passover *Haggadah* are exceptions. The artistic adornment of copies of the Book of Esther is an old-established custom in keeping with the joyous occasion on which it is read, the feast of Purim, which celebrates Esther's deliverance of her fellow Jews from Haman's plot to kill them.

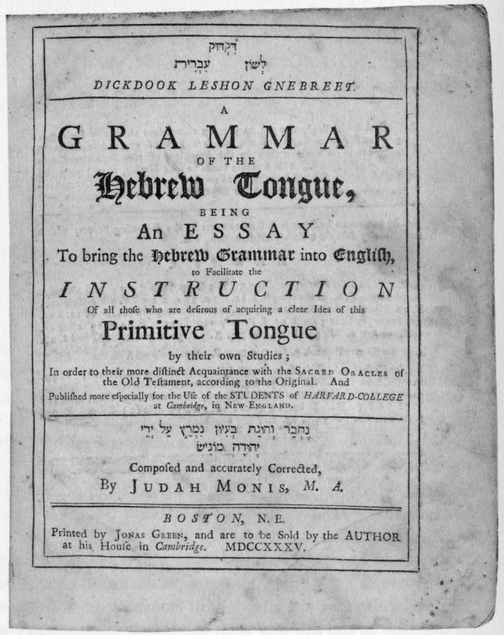
In several places opening or ending letters of four words are enlarged. This has been done where four such letters spelled the name of God, *YHVH*, to show that God's name may be seen even in the one biblical book where it does not appear as a separate word. This practice was rare, but can be seen in this scroll. The manuscript was purchased from the collection of George Lamsa, a scholar of the Syriac Christian community and former Dropsie College student.

76 ❧ JUDAH MONIS

[Hebrew] Dickdook Leshon Gnebreet. A Grammar of the Hebrew Tongue
Boston: Printed by Jonas Green, and are to be Sold by the Author, 1735
LIBRARY COMPANY OF PHILADELPHIA

Judah Monis was the first Jew to receive a Master of Arts degree from Harvard, and the only one before 1800. He was also the first instructor in Hebrew at that college, and the author of this, the first Hebrew grammar printed in America. Ironically, but in keeping with the times, in order to accomplish the latter two feats, Monis had to convert to Christianity. Prior to receiving his degree in 1720, he had been a wandering rabbinical scholar, said to have lived in Algiers, Italy, where he did most of his studying, Jamaica, and New York, before settling in Boston. Two years after receiving his degree the "learned and ingenious" Monis was ceremoniously baptized. The event was undertaken with great solemnity and celebrated by the publication of a series of small treatises, one of which, by Monis himself, had a preface by Increase Mather. Less than a month later, on April 30, 1722, the convert was hired by Harvard as its first "instructor of the Hebrew Language."

Over the years Monis was praised for his erudition and scholarship. The royal governor of Massachusetts even nominated him as justice of the peace in Middlesex County. For awhile attendance at his classes dropped off; Monis had to supplement his income by running a general goods



דִּקְדּוּק
לְשׁוֹן עִבְרִית
DICKDOOK LESHON GNEBREET.

A
GRAMMAR
OF THE
Hebrew Tongue,
BEING
An ESSAY
To bring the Hebrew Grammar into English,
to Facilitate the
INSTRUCTION
Of all those who are desirous of acquiring a clear Idea of this
Primitive Tongue
by their own Studies;
In order to their more distinct Acquaintance with the SACRED ORACLES of the Old Teſtament, according to the Original. And
Published more eſpecially for the Uſe of the STUDENTS of *HARVARD-COLLEGE* at *Cambridge*, in NEW-ENGLAND.

נחבר והוצא בעיון נפרץ על ידי
יהודה מוֹנִיש
Compoſed and accurately Corrected,
By JUDAH MONIS, *M. A.*

BOSTON, N. E.
Printed by JONAS GREEN, and are to be Sold by the AUTHOR at his Houſe in *Cambridge*. MDCCXXXV.

store part-time and acting as a Spanish-language interpreter for the colonial government. The textbook Monis used for his course for the first ten years was the manuscript of his grammar. Every year the incoming students' first assignment was to transcribe the whole of it for classroom use. Twice the instructor sent to England for Hebrew type and finally succeeded in getting his grammar printed in 1735. Needless to say, all of his students were expected to buy copies. Through good times and bad, Monis taught Hebrew at Harvard until 1760, almost forty years—an admirable feat.

The *Grammar* was given to the Library Company by Edwin Wolf 2nd in 1980, a star piece in the large collection of early American Judaica he then presented. There are also substantial holdings in that field at Annenberg, which has a copy of Monis's *Grammar*. The Rosenbach also has one.

77 ❧

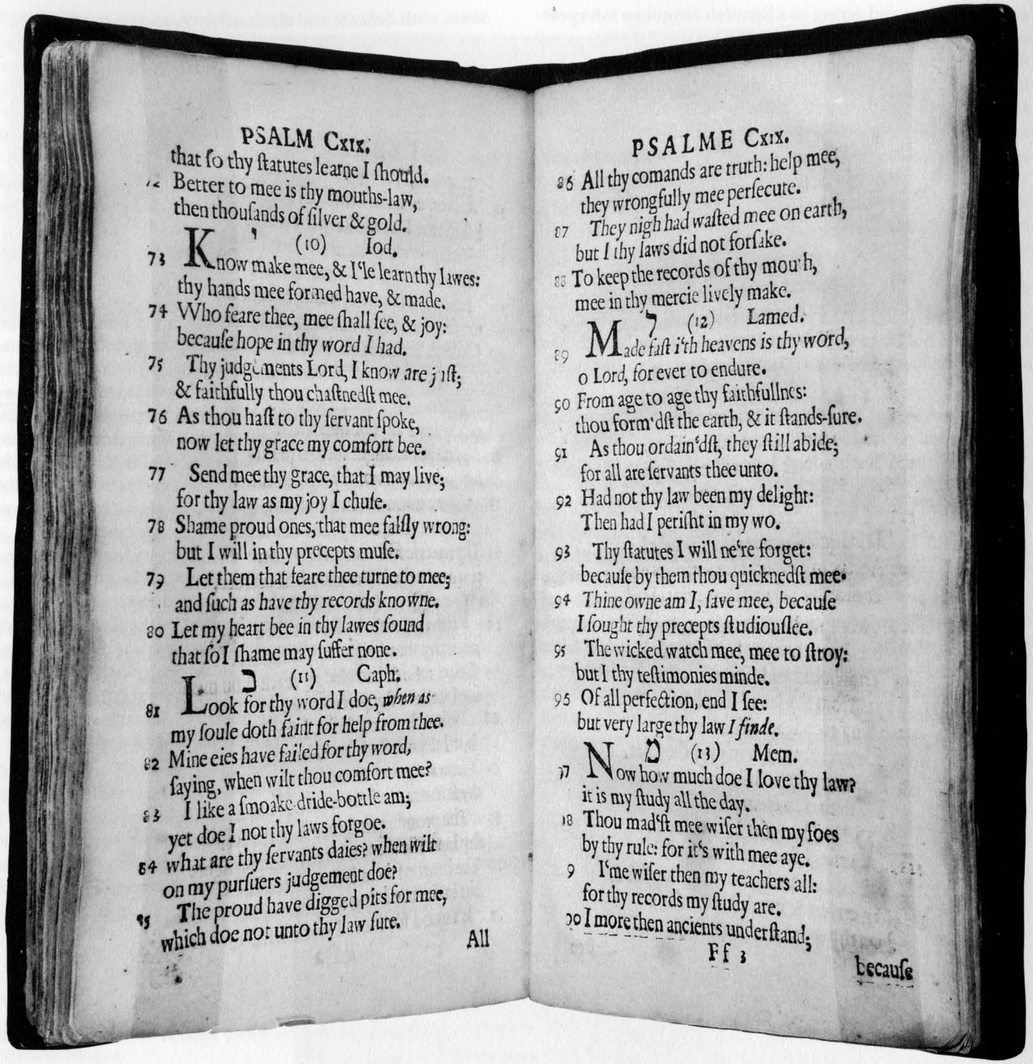
Seder Tefillot Minhag Sephardim
Amsterdam: in the house of Rabbi Naftali Hirz Levi, 5499 [i.e., 1738–39]
ANNENBERG RESEARCH INSTITUTE

This delightful miniature volume contains the prayers for regular and festival use according to the custom of Jews of Spanish and Portuguese extraction. It was published at the behest of Zemach, Jacob, and David, the sons of Rabbi Meir Crescas. In his preface their father wrote that he had seen a prayer book in tiny format but without vowel signs, so that youngsters were unable to read it. So he had printed "a tiny volume the like of whose quality has never yet been seen, with delicate and diminutive characters together with new and beautiful vocalization, to teach the young how to keep the commandments." The Crescas family that supported the publication, bearers of a distinguished Catalan-Provençal Jewish name, would have been part of the Marrano community that made its way to liberal Holland in the 16th century.

As Amsterdam developed into the commercial capital of the world, not only Jews from Spain, but also the Ashkenazim of northern Europe, found asylum and prosperity there. As a result, in its 17th and early 18th-century heyday the city witnessed a flowering of Jewish cultural life perhaps never equalled in northern Europe. Among the leaders of the Ashkenazic community was the printer Naftali Hirz Levi, whose father had come to Amsterdam from Emden. Levi began printing in 1727 with a fine folio *Yefeh Mareh*, a treatise on the homiletic passages of the Palestinian Talmud. He also issued the Hebrew text of an anonymous medieval ethical work, *Orchot Zaddikim*, with a translation in Judeo-German, or Yiddish, printed in *weiberdeutsch* letters, a distinctive Hebrew typeface used for vernacular texts and so assumed to be of particular service to women. Both these books are at Annenberg.

One of the two copies of the Levi prayer book owned by Annenberg contains an inscription with Jacob I. Cohen's name in English and in Hebrew, dated 1818 when he was in Philadelphia. Cohen was a founder of the first Richmond synagogue, Beth Shalom, and later became active in the affairs of Philadelphia's Mikveh Israel, of which he was president in 1810–11. The volume passed to his nephew Dr. Joshua I. Cohen, whose library at Annenberg is rich in books of early American Jewish provenance.





PSALM Cxix.

that ſo thy ſtatutes learne I ſhould.
72 Better to mee is thy mouths-law,
then thouſands of ſilver & gold.

(10) Iod.

73 Know make mee, & I'le learn thy lawes:
thy hands mee formed have, & made.
74 Who feare thee, mee ſhall ſee, & joy:
becauſe hope in thy word I had.
75 Thy judgements Lord, I know are juſt;
& faithfully thou chaſtnedſt mee.
76 As thou haſt to thy ſervant ſpoke,
now let thy grace my comfort bee.
77 Send mee thy grace, that I may live;
for thy law as my joy I chuſe.
78 Shame proud ones, that mee falſly wrong:
but I will in thy precepts muſe.
79 Let them that feare thee turne to mee;
and ſuch as have thy records knowne.
80 Let my heart bee in thy lawes ſound
that ſo I ſhame may ſuffer none.

(11) Caph.

81 Look for thy word I doe, when as
my ſoule doth faint for help from thee.
82 Mine eies have failed for thy word,
ſaying, when wilt thou comfort mee?
83 I like a ſmoake dride-bottle am;
yet doe I not thy laws forgoe.
84 what are thy ſervants daies? when wilt
on my purſuers judgement doe?
85 The proud have digged pits for mee,
which doe not unto thy law ſure.

All

PSALME Cxix.

86 All thy comands are truth: help mee,
they wrongfully mee perſecute.
87 They nigh had waſted mee on earth,
but I thy laws did not forſake.
88 To keep the records of thy mouth,
mee in thy mercie lively make.

(12) Lamed.

89 Made faſt i'th heavens is thy word,
o Lord, for ever to endure.
90 From age to age thy faithfullnes:
thou form'dſt the earth, & it ſtands ſure.
91 As thou ordain'dſt, they ſtill abide;
for all are ſervants thee unto.
92 Had not thy law been my delight:
Then had I periſht in my wo.
93 Thy ſtatutes I will ne're forget:
becauſe by them thou quickneſt mee.
94 Thine owne am I, ſave mee, becauſe
I ſought thy precepts ſtudiouſlee.
95 The wicked watch mee, mee to ſtroy:
but I thy teſtimonies minde.
96 Of all perfection, end I ſee:
but very large thy law I finde.

(13) Mem.

97 Now how much doe I love thy law?
it is my ſtudy all the day.
98 Thou mad'ſt mee wiſer then my foes
by thy rule: for it's with mee aye.
99 I'me wiſer then my teachers all:
for thy records my ſtudy are.
100 I more then ancients underſtand;

Ff 3

becauſe

78 ❧ BIBLE, PSALMS, ENGLISH

The Whole Booke of Psalmes Faithfully Translated into English Metre

[Cambridge, Massachusetts: Stephen Daye], 1640

ROSENBACH MUSEUM & LIBRARY

Rarer than a Gutenberg Bible, the Bay Psalm Book is the first book printed in what is now the United States. Of the 1,700 copies printed, only eleven have survived. This is one of three in the original binding. Its humble appearance—it is not a large folio, nor is it typographically fine—belies its importance as the earliest surviving English North American imprint.

The early Puritan settlers of New England undertook this new text of the Psalms because they felt that the common English version they were using did not closely follow the Hebrew. Incidentally, in Psalm 119 the Hebrew alphabet makes its first appearance in the Western Hemisphere. "Thirty pious and learned Ministers" of New England collaborated to produce the new translation. It was quickly adopted by most of the congregations in the Massachusetts Bay colony—hence its popular name, the "Bay" Psalm Book.

Collectors of Americana have long sought to acquire a copy. Dr. Rosenbach was one of them. But the little volume was so rare that he had little hope of ever getting one. In 1933 a gentlemen from Belfast, J. Weatherup, having read of the bookseller's exploits as a dealer and collector, offered him what he said was a Bay Psalm Book. Much to the Doctor's surprise, the book turned out to be just that. He purchased it at Weatherup's asking price—£150. Even at 1933 prices, though lacking a few leaves, it was a bargain indeed!

79 ❧ JOHN ELIOT

Mamusse Wunneetupanatamwe Up-Biblum God Naneeswe Nukkone Testament kah Wonk Wusku Testament

Cambridge, [Massachusetts:] Printeucop nashpe Samuel Green kah Marmaduke Johnson, 1663–61

ROSENBACH MUSEUM & LIBRARY

"Weike kutchisik a ayum God Kesuk kah Ohke," or more familiarly, "In the beginning God created heaven and earth." Such was the missionary zeal of the New England Puritan John Eliot that he translated the whole of the Bible into the Algonquian language. The printer Marmaduke Johnson was brought to America under the auspices of the Corporation for the Promoting and Propagating of the Gospel in New England specifically to produce this volume. With the help of an Indian assistant he achieved the amazing goal of putting out a complete Bible in the language of the New England natives. The New Testament was finished first in 1661; the Old Testament followed two years later. It was the first Bible printed in America. Because the standard King James version could only be printed by royal license, no Bible in English was issued until after independence.

Of the 1,500 copies of Eliot's Indian Bible printed, a few were bound by the Boston binder, John Ratcliff, for the Commissioners of the United Colonies in New England to present to influential noblemen and prelates. This one, perhaps the finest copy known in its original Ratcliff binding, may have been sent to the Archbishop of York. Dr. Rosenbach extracted it from the York Minster Library in 1930. James Logan's copy is in the Library Company, and others are at the University of Pennsylvania and the Free Library. Four copies in Philadelphia is amazing!



Booke Weſuongash ut Biblum konamuk obtagiſſu, kah wutteaſe Chapterſash nipanuh Bookut.

Matthew — 28
Mark — 16
Luke — 24
John — 21
Acts — 28
Romans — 16
I. Corinthians — 16
II. Corinthians — 13
Galatians — 6
Ephesians — 6
Philippians — 4
Colossians — 4
I. Theſſalonians — 5
II. Theſſalonians — 3
I. Timothy — 6
II. Timothy — 4
Titus — 3
Philemon — 1
Hebrews — 13
I. Peter — 5
II. Peter — 3
I. John — 5
II. John — 1
III. John — 1
Jude — 1
Revelation — 22

Proverbs — 31
Eccleſiaſtes — 12
Solomons Song — 8
Iſaiah — 66
Jeremiah — 52
Lamentations — 5
Ezekiel — 48
Daniel — 12
Hoſea — 14
Joel — 3
Amos — 9
Obadiah — 1
Jonah — 4
Micah — 7
Nahum — 3
Habbakuk — 3
Zephaniah — 3
Haggai — 2
Zechariah — 14
Malachi — 4

Wusku Teſtamente Bookaſſu.

Kesſuan muttaok — Chap i. — nequtta taſſukquisuun.

NEGONNE OOSUKKUHWHONK MOSES,
Ne aſowetamuk
GENESIS.

CHAP. I.

1 Kah nuwau God, f Wequanatege- f Deut. 4. 19. Pſal. 8. 3, 4.
nsobettich ut wuſquaſeantamo nganit ke-
ſukquuh, & pohkohettich ut nutaiuwe ke-
ſukod, kah ut nathuwe nukkonut, kah kuke-
kinetinnganashettich, kah uttuckeyeu-
hettich, kah kesuodtit ſowa hettich, kah
kodtum nasowuhettich.
15 Kah n nag wequanant ganoghettich
ut kepakeitan ganoganit wohtamuoe-
tich nokot, onk mo nnish.
16 Kah ayum God nanſanash mitiyeash
wequanant ganash, wequana tegmohtan ne-
nanamuwop keſukod, wequanant eq pratik
nanana tumoe nukod, kah ne-gig ieg.
17 Kah uppoh God wuſe, che-tamoo-
nogganit keſukquash, woh wequohtamwog
okee.
18 Onk woh g wunnanau nanneeu keſuk-
od kah nukon, kah pohtuhe mo nathaeu
wequash, kah nathaeu pohkotum, kah wus-
nauman God ne en wunnegen.
19 Kah mo wannonkoonk kah mo mohi-
tompog yaeu quinukok.
20 Kah nuwau God, monahettich nip-
pekuta pomonuttoeg pomantamwoe, kah
pappohtahadtog pannahettich ongkoqua
okeet, woh che wuſe pahkehtamoonganit
keſukquash.
21 Kah kesheau God mattikemautetteh
Peatlippoo, kah nish noh pomantamoe okaas
nonpappa yat uttiyeg monoaheog nip-
pekontu, nish noh pahtuk neene wuttiwuſi-
onk, kah nish ash ookuppohwhunnin puppin-
ſhaash, nish noh pahtuk neene wuttiuuſiaonk,
kah wuuuau mai God ne en wunnegen.
22 Kah ontuna n ash nishing God nuowau,
Miſſeesuhtitteag, & kah mattatauonk, kah f Gen.
pish ohkog ant ittaakeetteh okeet. 8. 17.
23 Kah mo wunnonkoonk kah mo moh- & 9. 2.
tompog napanna aukeeſinikash pish nokok.
24 Kah nuwau God, Pish ayuhcoonh
okee okaas pomantamoeash, nish nish pahtuk
ne ane wuttiuuſiaonk, nish nish pahtuk

A kah

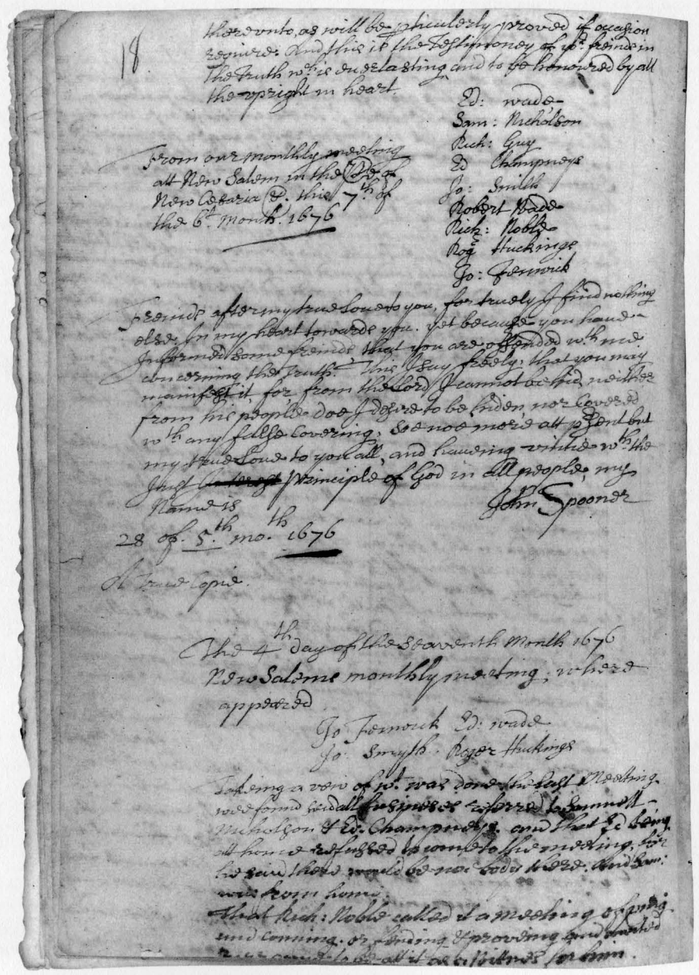
80 ❧ SALEM, NEW JERSEY, MONTHLY MEETING OF THE SOCIETY OF FRIENDS

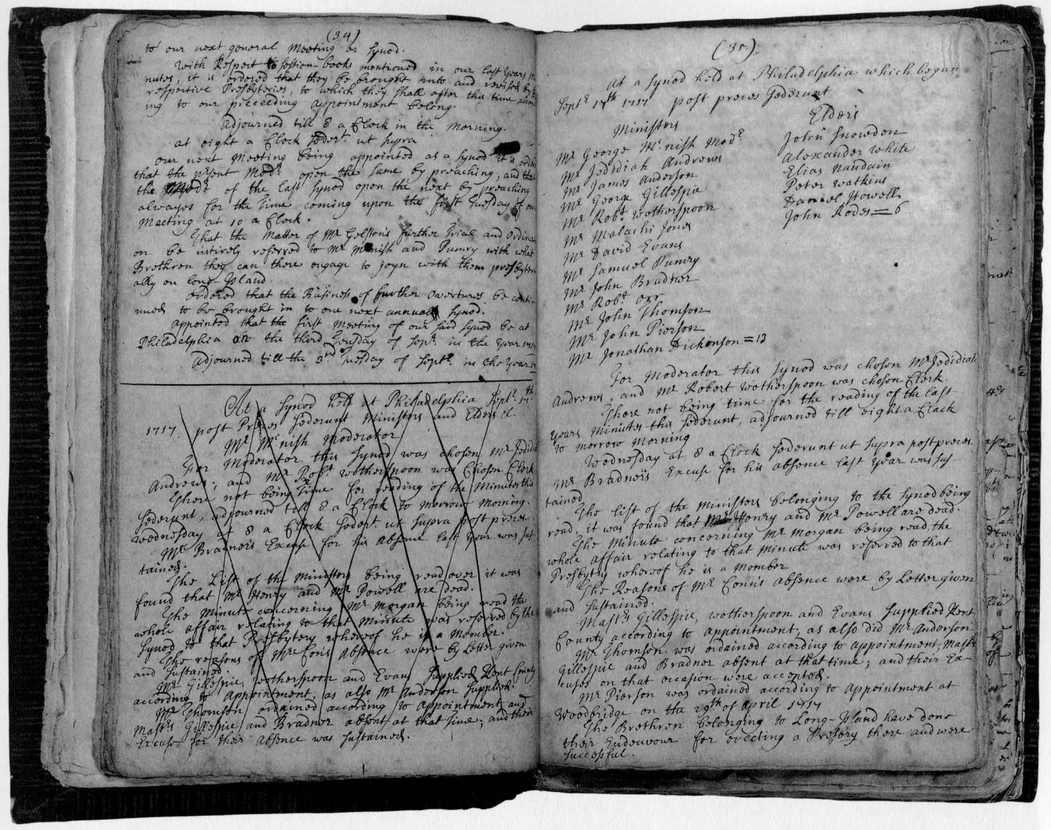
Minute Book
Manuscript, Salem, New Jersey, May 31, 1676–December 1696
SWARTHMORE COLLEGE

Before there was a Quaker meeting in Philadelphia, regular monthly meetings were at Salem, a Delaware River village supported by a small but adequate sea trade. The monthly meeting was where most Quaker religious business was discussed and decided. Men and women usually met separately, though for the early years recorded in the Salem book minutes were kept for "men and women friends."

The discipline, or body of rules governing the behavior of Quakers, evolved in the late 17th century, and the monthly meeting enforced those rules. Additionally, it also recorded births and deaths, approved marriages, and certified requests for prolonged travel or migration to another area. It is not surprising that as early as 1678 the Salem Monthly Meeting asked for an account of all marriages, births, and burials. In its first years meetings for worship and business were held in private homes, but in 1679 a committee was appointed "to procure a convenient place for a meeting house and burying place." These minutes are the earliest of any meetings in the Philadelphia area.

The Friends Historical Library of Swarthmore College and the Quaker Collection at Haverford College together share the responsibility of being the official repository for the records of meetings, including that of Salem, affiliated with Philadelphia Yearly Meeting.



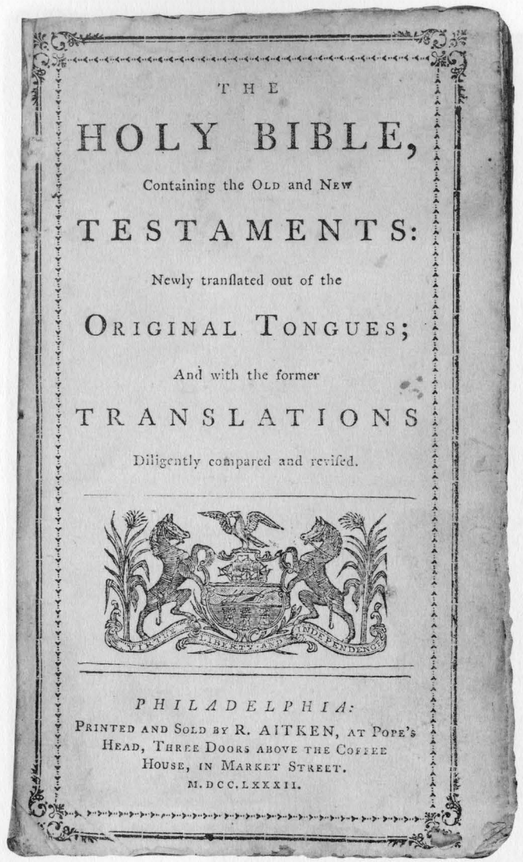


81 ❧ PRESBYTERIAN CHURCH

Minute Book and Letter Book
Manuscript, Philadelphia, 1706–58, and 1708–20
PRESBYTERIAN HISTORICAL SOCIETY

Presbyterianism was the first American denomination to create a national organizational structure. Under the guidance of the Eastern Shore clergyman Francis Makemie, seven men gathered in Philadelphia in the spring of 1706 to establish the Presbytery. For its first decade the Presbytery had supervision of all the congregations scattered throughout the colonies. In 1717 it was divided into four presbyteries, and the Synod was organized. The mid-1740s saw the Synod split into the synods of Philadelphia and New York, a division that continued until their reunion in 1758. After three decades the church had grown to sixteen presbyteries and had divided itself into four new synods, finally brought under the General Assembly which first met in Philadelphia in 1789.

The Minute Book contains the colonial journal of the Presbytery and the synods up to the 1758 reunion. Recorded in it are the young church's response to the problems of supplying pastors for new communities on the ever-expanding frontier, where Presbyterianism was the dominant religion. The administrative bodies also established authoritative standards of doctrine and polity, judged questions of morality, and presented their faith to Indians and immigrants. Of general interest in the minutes are the accounts of the establishment in 1717 of the Fund of Pious Uses which became the first American life insurance company, still in existence, and of the secession of the "New Light" ministers which led to the founding of the College of New Jersey, now Princeton University. The manuscript is, in fact, the key document upon which the history of American Presbyterianism is based.



THE

HOLY BIBLE,

Containing the OLD and NEW

TESTAMENTS:

Newly tranſlated out of the

ORIGINAL TONGUES;

And with the former

TRANSLATIONS

Diligently compared and reviſed.

PHILADELPHIA:

PRINTED AND SOLD BY R. AITKEN, AT POPE'S HEAD, THREE DOORS ABOVE THE COFFEE HOUSE, IN MARKET STREET.

M.DCC.LXXXII.

82 ❧ BIBLE, ENGLISH

The Holy Bible, Containing the Old and New Testaments
Philadelphia: Printed and Sold by R. Aitken, 1781–82
TEMPLE UNIVERSITY

A Bible in the Algonquian language and a German Bible had already been printed in America, but Aitken's was the first English Bible. Under English law no edition of the Authorized Version of the Old and New Testaments, the standard King James text universally used by English-speaking people, could be issued in the British Empire except by licensed printers, and these were limited to the King's Printers in London and Edinburgh and the Oxford and Cambridge University Presses. When war shut off trade with England, a shortage of Bibles occurred. With independence, petitions to sponsor an American edition of the whole Bible were repeatedly submitted to the Continental Congress, but the expense of printing so large a work and of getting sufficient type and paper stalled the project.

As early as 1777 the Scot Robert Aitken had printed the smaller New Testament. Again in 1781 he printed another, this time hoping to complete the whole Bible. He appealed to Congress for support, and finally it agreed that Aitken's edition "may be published under the Authority of Congress," and a preliminary statement was prefaced to the 1782 Old Testament "approving the publication and recommending the edition to the inhabitants of the United States." There were two states of the New Testament, one with Aitken's Front Street location in the imprint, and a second, after he moved in 1781, with his Market Street address. The Temple copy is an example of the former.

Written in the front of the present copy is: "Steal not this Book / for fear of Shame / for under neth is / the owners name / Sarah Silver her Book 1784." This example was found in a cardboard box when the library at the Conwell School of Theology was incorporated into the Temple University Libraries. As might be expected, copies of the Aitken Bible can be found in most of the Philadelphia libraries with significant collections of Americana—the Philosophical Society, the Historical Society, the Library Company, the Free Library, and the University of Pennsylvania.

83 ❧ BIBLE, ENGLISH

The Holy Bible, Translated from the Latin Vulgate: . . . And First Published by the English College at Doway, Anno 1609
Philadelphia: Printed and Sold by Carey, Stewart and Co., 1790
ST. CHARLES BORROMEO SEMINARY

In a prospectus in 1789 Mathew Carey promised that he would publish a translation of the Vulgate Bible for six dollars a copy should he get 400 subscribers; he secured 471. The Douay version was the first Catholic Bible in the English language and the first Bible in quarto size printed in America. It is reputed by some to be the rarest of the important early American editions.

Carey, a radical Irish Catholic newspaperman, made the acquaintance of Franklin and Lafayette in 1779 when he first sought temporary refuge in France. Five years later, after a month in prison and facing a libel suit, he escaped from Ireland to America. With Lafayette's help he established himself as a printer-publisher in Philadelphia. He soon began to issue a newspaper, the *Pennsylvania Evening Herald*; in 1786 launched the *Columbian Magazine*, the first national periodical; and published pamphlets and books in increasing quantity. By the end of the first decade of the 19th century Carey had become one of the country's leading publishers. Throughout his life he was a committed defender of the Irish republicans and the Catholic religion.

A note dated August 6, 1810, in the Bible states that Michael Durney bought twenty-four barrels of flour from Levi Hollingsworth & Son at $11 a barrel. Durney was an original subscriber for the Bible. It was acquired by the American Catholic Historical Society, whose library was incorporated into that of St. Charles Borromeo Seminary. Other copies of the 1790 Catholic Bible are in the Library Company and the Historical Society, both of which institutions have extensive collections of Carey imprints.

I will ſet him in ſafety; I will deal confidently in his regard.

7. The words of the Lord are pure words: *as* ſilver tried by the fire, purged from the earth, refined ſeven times.

8. Thou, O Lord, wilt preſerve us, and keep us from this generation for ever.

9. The wicked walk round about: according to thy highneſs, thou haſt multiplied the children of men.

PSALM XII. *Heb.* XIII.

Uſquequo, Domine.

A prayer in tribulation.

1. Unto the end a pſalm for David.

HOW long, O Lord, wilt thou forget me unto the end? how long doſt thou turn away thy face from me?

2. How long ſhall I take counſels in my ſoul, ſorrow in my heart all the day?

3. How long ſhall my enemy be exalted over me?

4. Conſider, and hear me, O Lord my God.

Enlighten my eyes, that I never ſleep in death: 5. Leſt at any time my enemy ſay: "I have prevailed againſt him."

Thoſe, who trouble me, will rejoice, when I am moved: 6. But I have truſted in thy mercy.

My heart ſhall rejoice in thy ſalvation: I will ſing to the Lord, who giveth me good things: yea I will ſing to the name of the Lord the moſt high.

PSALM XIII. *Heb.* XIV.

Dixit inſipiens. 1.

The general corruption of man before our redemption by Chriſt.

1 Unto the end, a pſalm for David.

THE fool hath ſaid in his heart: "There is no God."

They are corrupt, and are become abominable in their ways: there is none, who doth good—no not one.

2. The Lord hath looked down from heaven upon the children of men, to ſee if there be any that underſtand and ſeek God.

3. They are all gone aſide; they are become unprofitable together: there is none, who doth good—no not one.

Their throat is an open ſepulchre: with their tongues they acted deceitfully: the poiſon of aſps *is* under their lips.

Their mouth is full of curſing and bitterneſs; their feet are ſwift to ſhed blood.

Deſtruction and unhappineſs is in their ways: and the way of peace they have not known: there is no fear of God before their eyes.

4. Shall not all they know, who work iniquity, who devour my people, as they eat bread?

5. They have not called upon the Lord: there have they trembled for fear, where there was no fear.

6. For the Lord is in the juſt generation: ye have confounded the counſel of the poor man: but the Lord is his hope.

7. Who ſhall give out of Sion the ſalvation of Iſrael? when the Lord ſhall have turned away the captivity of his people, Jacob ſhall rejoice, and Iſrael ſhall be glad.

PSALM XIV. *Heb.* XV.

Domine, quis habitabit.

What kind of men ſhall dwell in the heavenly Sion.

1. A pſalm for David.

LORD, who ſhall dwell in thy tabernacle? or who ſhall reſt in thy holy hill?

2. He, who walketh without blemiſh, and worketh juſtice:

3. He, who ſpeaketh truth in his heart—who hath not uſed deceit in his tongue:

Nor hath done evil to his neighbour—nor taken up a reproach againſt his neighbours.

4. In his ſight the malignant is brought to nothing: but he glorifieth thoſe, who fear the Lord.

He, who ſweareth to his neighbour, and deceiveth not, 5. he, who hath not put out his money to uſury, nor taken bribes againſt the innocent:

He, who doth theſe things, ſhall not be moved for ever.

PSALM XV. *Heb.* XVI.

Conſerva me, Domine.

Chriſt's future victory and triumph over the world and death.

1. The inſcription of a title* to David himſelf.

PRESERVE me, O Lord, for I have put my truſt in thee. 2. I have ſaid to the Lord: "Thou art my God, for thou haſt no need of my goods."

3. To the ſaints, who are in his land, he hath made wonderful all my deſires in them.

4. Their infirmities were multiplied: afterwards they made haſte.

I will not gather together their meetings for blood-*offerings*: nor will I be mindful of their names by my lips.

5. The Lord is the portion of my inheritance and of my cup: it is thou, who wilt reſtore my inheritance to me.

6. The lines are fallen unto me in goodly places: for my inheritance is goodly to me.

7. I will bleſs the Lord, who hath given me underſtanding: moreover my reins alſo have corrected me even till night.

8. I ſet the Lord always in my ſight: for he is at my right hand, that I be not moved.

9. Therefore my heart hath been glad; and my tongue hath rejoiced: moreover my fleſh alſo ſhall reſt in hope.

10. Becauſe thou wilt not leave my ſoul in hell; nor wilt thou give thy holy one to ſee corruption.

11. Thou haſt made known to me the ways of life: thou ſhalt fill me with joy, with thy countenance: at thy right hand are delights even to the end.

PSALM XVI. *Heb.* XVII.

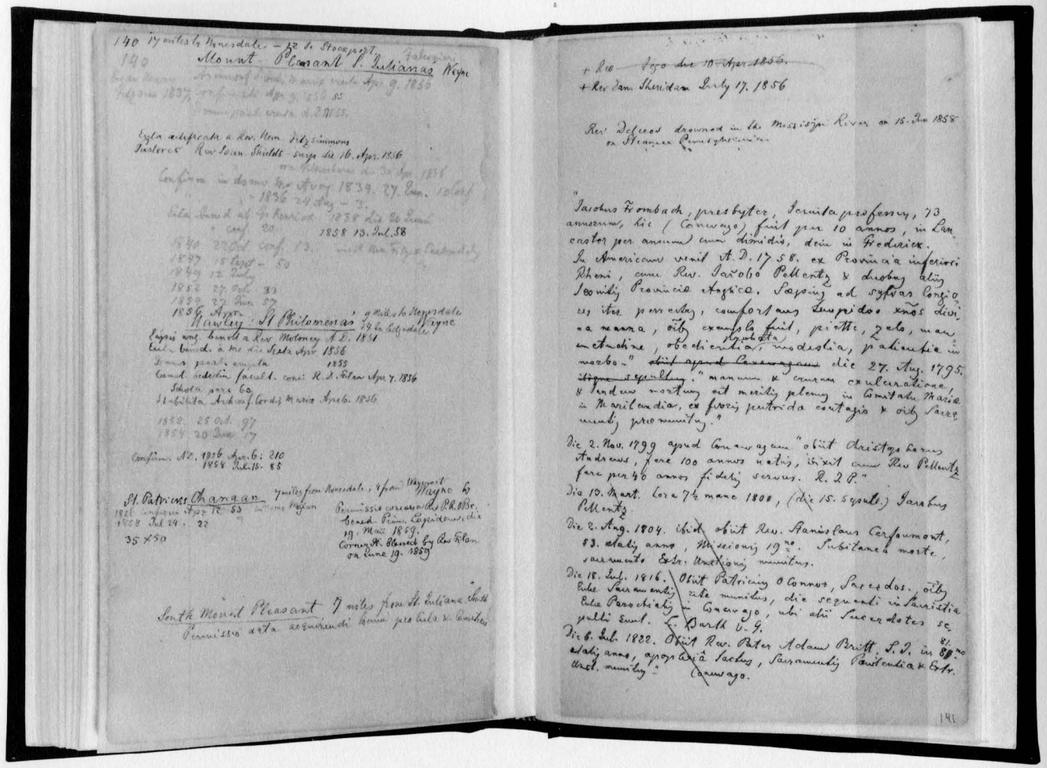
Exaudi, Domine, juſtitiam.

A juſt man's prayer in tribulation againſt the malice of his enemies.

1. The prayer of David.

HEAR, O Lord, my juſtice: attend to my ſupplication.

* *The inſcription of a title.* That is, of a pillar or monument, στηλογραφια; which is as much as to ſay, that this pſalm is moſt worthy to be engraved on an everlaſting monument.



84 ❧ ST. JOHN NEPOMUCENE NEUMANN

Autograph Manuscript Notebook
New York and Pennsylvania, 1836–1859
ST. CHARLES BORROMEO SEMINARY

In a real sense this is a holy relic, the original pastoral records of St. John Neumann, the fourth bishop of Philadelphia and Philadelphia's only canonized saint. The notebook, kept from the time of his priestly ordination in New York in 1836 until just before his death, is a kind of diary. In it are entered, informally, in Latin and English, accounts of his visits to parishes throughout Pennsylvania and neighboring states. At the time of his consecration as bishop in 1852, the diocese of Philadelphia extended over the eastern half of Pennsylvania, parts of New Jersey, and all of Delaware. Bishop John set down his visits to various parishes for confirmations and other religious celebrations.

The manuscript does not, however, supply details of St. John Neumann's life from the time of his birth in 1811 at Prachatitz, Bohemia, to his coming to America, his ordination, and his entrance into the Congregation of the Most Holy Redeemer—popularly known as the Redemptorists—in which he made vows in 1842. It does not mention his untiring efforts for the diocese of Philadelphia, including the construction of the Cathedral of SS. Peter and Paul and the restructuring of the Seminary. The notebook is one of several written relics of St. John in the possession of St. Charles Borromeo Seminary and the Archdiocesan Archives.

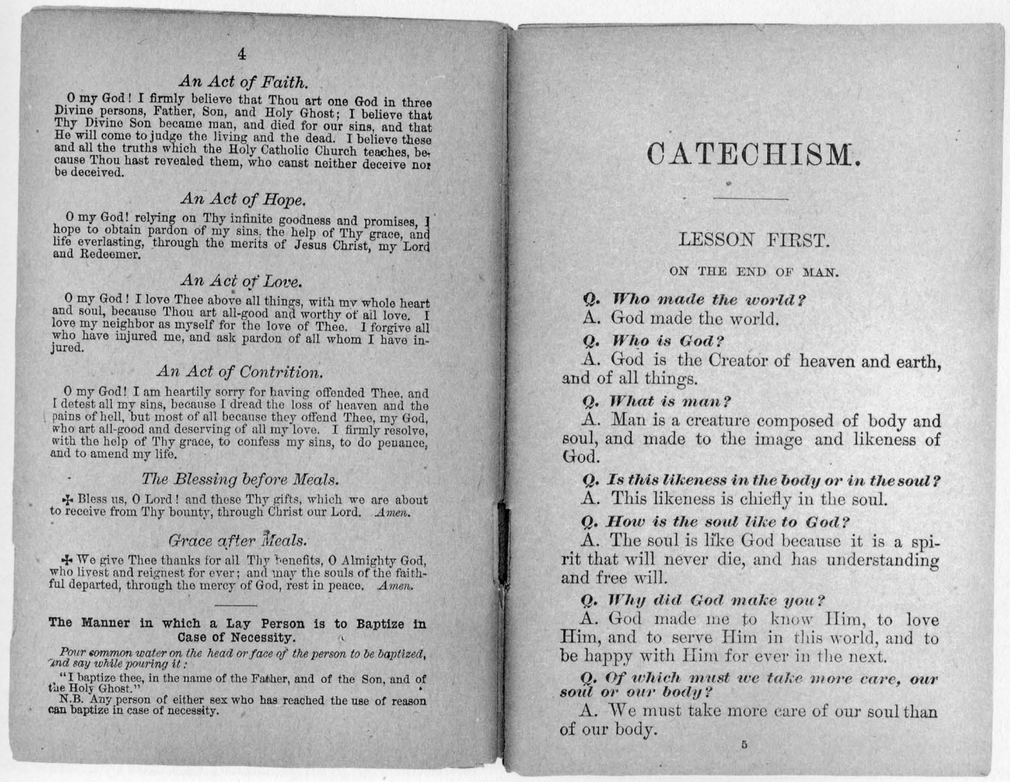
85 ❧ CATHOLIC CHURCH

A Catechism of Christian Doctrine: Prepared and Enjoined by Order of the Third Plenary Council of Baltimore. No. 2
Philadelphia: Peter F. Cunningham & Son, 1885
ST. CHARLES BORROMEO SEMINARY

The Baltimore Catechism of 1885 had served as the compendium of belief and mores of Catholic North America for over a century. All Catholics studied the little manual, presented in a simple, concise question-and-answer form. They memorized it verbatim—parochial school students can vouch for that—and made it their guide for both religious and moral behavior.

The Third Plenary Council in Baltimore in 1884 set up a committee of bishops to compose a catechism for use in elementary religious instruction throughout the United States. Chiefly the work of Bishop John L. Spalding of Peoria and Monsignor J. B. DeConcilio of Jersey City, the first edition was issued in April 1885. The "No. 2" in the title signifies the standard version; "No. 1" was simplified, and "No. 3" was amplified. A revised edition was published in 1941.

A need for a universal catechism, less theological than the older one authorized by the Council of Trent and more attuned to the concerns of individuals, had emerged in the 19th century. Although Pope Pius IX prepared a version that was submitted to the First Vatican Council, it failed to receive approval. Completely successful, however, was the unanimous agreement concerning the Baltimore Catechism that resulted in a national document for all English-speaking Catholics of America. A copy of the Baltimore Catechism is also to be found at the University of Pennsylvania.



4

An Act of Faith.

O my God! I firmly believe that Thou art one God in three Divine persons, Father, Son, and Holy Ghost; I believe that Thy Divine Son became man, and died for our sins, and that He will come to judge the living and the dead. I believe these and all the truths which the Holy Catholic Church teaches, because Thou hast revealed them, who canst neither deceive nor be deceived.

An Act of Hope.

O my God! relying on Thy infinite goodness and promises, I hope to obtain pardon of my sins, the help of Thy grace, and life everlasting, through the merits of Jesus Christ, my Lord and Redeemer.

An Act of Love.

O my God! I love Thee above all things, with my whole heart and soul, because Thou art all-good and worthy of all love. I love my neighbor as myself for the love of Thee. I forgive all who have injured me, and ask pardon of all whom I have injured.

An Act of Contrition.

O my God! I am heartily sorry for having offended Thee, and I detest all my sins, because I dread the loss of heaven and the pains of hell, but most of all because they offend Thee, my God, who art all-good and deserving of all my love. I firmly resolve, with the help of Thy grace, to confess my sins, to do penance, and to amend my life.

The Blessing before Meals.

✠ Bless us, O Lord! and these Thy gifts, which we are about to receive from Thy bounty, through Christ our Lord. *Amen.*

Grace after Meals.

✠ We give Thee thanks for all Thy benefits, O Almighty God, who livest and reignest for ever; and may the souls of the faithful departed, through the mercy of God, rest in peace. *Amen.*

The Manner in which a Lay Person is to Baptize in Case of Necessity.

Pour common water on the head or face of the person to be baptized, and say while pouring it:

"I baptize thee, in the name of the Father, and of the Son, and of the Holy Ghost."

N.B. Any person of either sex who has reached the use of reason can baptize in case of necessity.

CATECHISM.

LESSON FIRST.

ON THE END OF MAN.

Q. Who made the world?
A. God made the world.

Q. Who is God?
A. God is the Creator of heaven and earth, and of all things.

Q. What is man?
A. Man is a creature composed of body and soul, and made to the image and likeness of God.

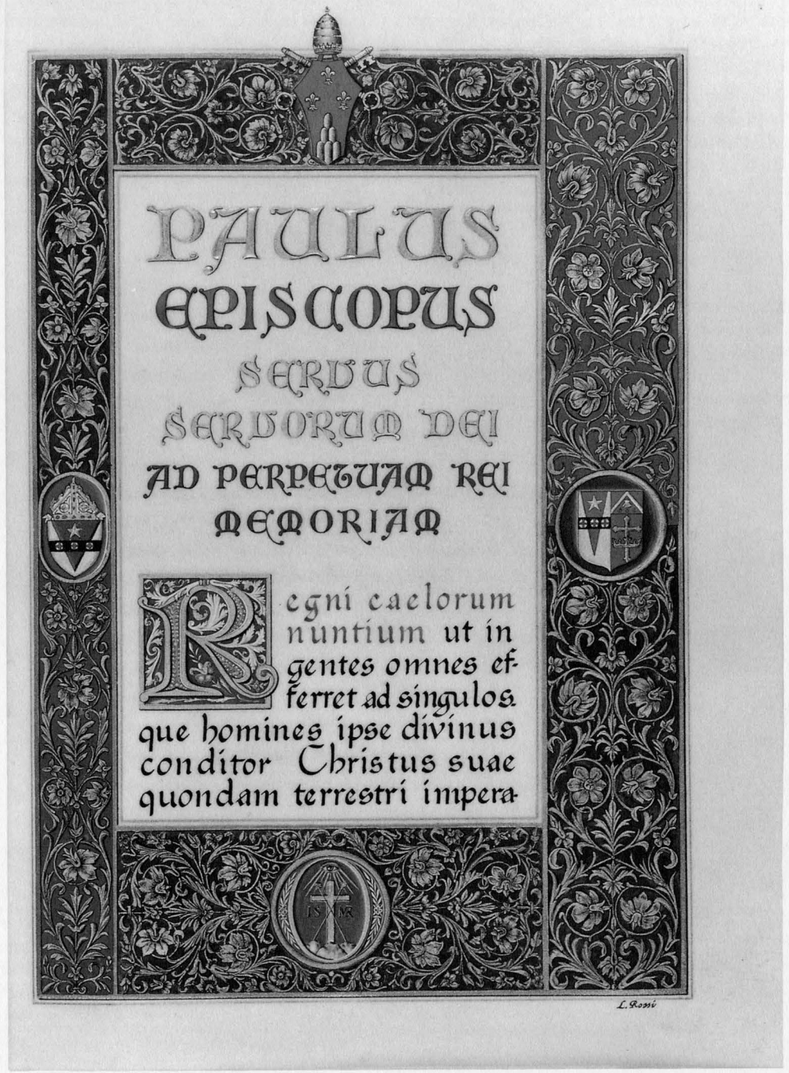
Q. Is this likeness in the body or in the soul?
A. This likeness is chiefly in the soul.

Q. How is the soul like to God?
A. The soul is like God because it is a spirit that will never die, and has understanding and free will.

Q. Why did God make you?
A. God made me to know Him, to love Him, and to serve Him in this world, and to be happy with Him for ever in the next.

Q. Of which must we take more care, our soul or our body?
A. We must take more care of our soul than of our body.

5



86 ❧ PAUL VI

"Litterae decretales: qvibvs Beato Ioanni N. Nevmann sanctorvm honores decernvntvr"
Document Signed, Rome, June 4, 1977
ST. CHARLES BORROMEO SEMINARY

By these decretal letters the canonization of St. John Neumann was publicly and formally proclaimed to the universal Church. The text testifies to the heroic virtue of the saint, the fourth bishop of Philadelphia from 1852 to 1860. St. John Neumann was the first Philadelphian to be elevated to sainthood. The manuscript is the official papal proclamation, signed by Pope Paul VI, with the lead seal of the pontiff attached.

The first page of the manuscript is richly decorated with illuminated borders and initials by L. Rossi, who signed his work. The calligraphy, in chancery script, of the body of the text was in all probability executed by a scribe from the Community of Sisters, who were customarily charged by the Vatican with the preparation of official manuscripts. Since the canonization honored not only the man but also his diocese, this formal Church proclamation was presented in 1977 to John Cardinal Krol, archbishop of Philadelphia. Cardinal Krol entrusted it to the Ryan Memorial Library of St. Charles Borromeo Seminary.

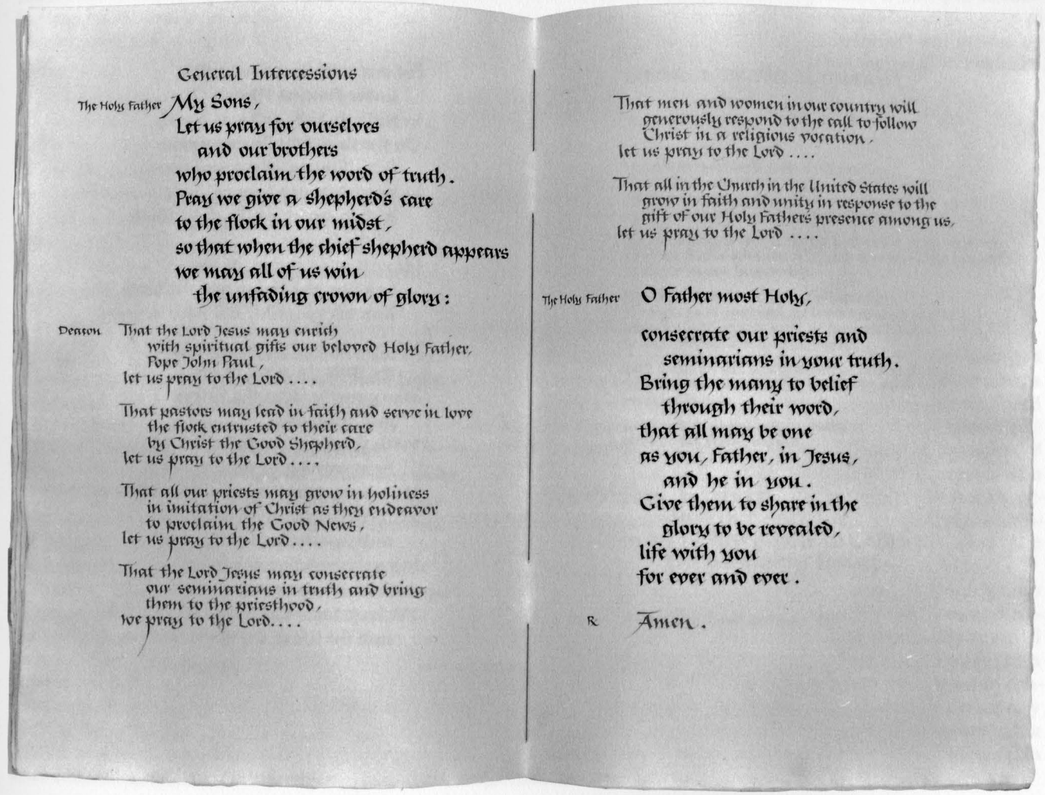
87 ❧ CATHOLIC CHURCH

Sacramentary
Manuscript, [Harleysville, Pennsylvania, Fritz Eberhardt], 1979
ST. CHARLES BORROMEO SEMINARY

A manuscript fit for a pope! When Pope John Paul II paid a pastoral visit to Philadelphia in 1979, he twice publicly celebrated the Mass, on October 3 before hundreds of thousands on the Benjamin Franklin Parkway, and the following day for the clergy and those in religious life at the Civic Center. On both occasions he read the service in English from this specially executed manuscript.

Although called a sacramentary, it is, in fact, a combination of a sacramentary—as the revised Roman Missal called for by the Second Vatican Council is known—and a lectionary, which contains the texts of the biblical readings and chants for the celebration of the Mass. Thus the present volume performed a twofold function, presented in this form for the convenience of Pope John Paul II.

In preparation for the visit of the Holy Father the Archdiocese of Philadelphia had commissioned the master binder and calligrapher, Fritz Eberhardt, to create a volume of practical usefulness for the Pontiff and worthy of the solemnity and pageantry of the occasion. The manuscript is beautifully written in a modified Gothic letter in inks of three colors: the black being the parts of the service read by His Holiness, the blue the responses, and the red headings and directions. The decorated parchment binding and its elaborate case, both of which were commissioned by a priest-professor of St. Charles Borromeo Seminary and presented as a gift by him to the Archdiocese, befitted the use for which the volume was intended. A treasure of the Archdiocese of Philadelphia, it was deposited with other precious memorabilia in the library of the Seminary.


General Intercessions

The Holy Father My Sons,
Let us pray for ourselves
and our brothers
who proclaim the word of truth.
Pray we give a shepherds care
to the flock in our midst,
so that when the chief shepherd appears
we may all of us win
the unfading crown of glory:

Deacon That the Lord Jesus may enrich
with spiritual gifts our beloved Holy Father,
Pope John Paul,
let us pray to the Lord

That pastors may lead in faith and serve in love
the flock entrusted to their care
by Christ the Good Shepherd,
let us pray to the Lord

That all our priests may grow in holiness
in imitation of Christ as they endeavor
to proclaim the Good News,
let us pray to the Lord

That the Lord Jesus may consecrate
our seminarians in truth and bring
them to the priesthood,
we pray to the Lord

That men and women in our country will
generously respond to the call to follow
Christ in a religious vocation,
let us pray to the Lord

That all in the Church in the United States will
grow in faith and unity in response to the
gift of our Holy Fathers presence among us,
let us pray to the Lord

The Holy Father O Father most Holy,

consecrate our priests and
seminarians in your truth.
Bring the many to belief
through their word,
that all may be one
as you, Father, in Jesus,
and he in you.
Give them to share in the
glory to be revealed,
life with you
for ever and ever.

℟ Amen.

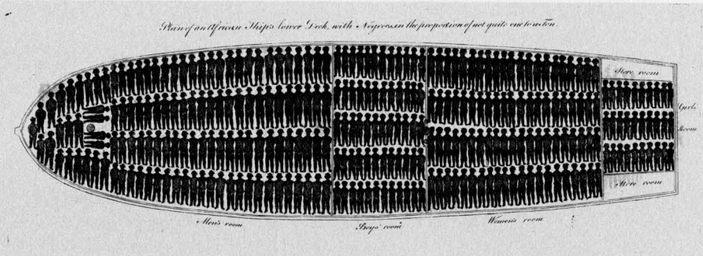
88 ❧ LONDON SOCIETY FOR THE ABOLITION OF THE SLAVE TRADE, PLYMOUTH COMMITTEE

Plan of an African Ship's Lower Deck
[Philadelphia: Printed by Mathew Carey, 1789]
LIBRARY COMPANY OF PHILADELPHIA

Of all the images used by the opponents of slavery none was more telling than the plan of the crowded slave ship. In March 1789 it had been sent to the Pennsylvania Abolition Society as an illustration in a Plymouth anti-slavery pamphlet. The print was locally engraved and appeared in the May issue of Carey's *American Museum*. Shortly thereafter 750 copies of the engraving and text on a broadside were "published by order of the Pennsylvania Society for promoting the Abolition of Slavery." A unique copy of this, with no imprint, is that in the Library Company. On July 6, 1,500 additional copies were ordered, so that they could be sent to the President of the United States and all the members of Congress.

In November 1788 Captain William Perry had submitted his report on the dimensions of slave ships to a parliamentary Committee on the African Slave Bill. To enforce the Dolben Bill that limited the number of slaves in a cargo to five for every three tons of burden, the Committee wanted an inventory by size of all slave ships. Perry began with those at Liverpool. On the top of his pile were the dimensions of the *Brookes*. From his report a print was made to scale, showing the slaves in a "humane" ratio of one per ton, forty percent fewer than allowed by the Dolben Bill. There are 294 slaves in the ghastly diagram; the tonnage of the *Brookes* was 297. The Plymouth Committee's text printed with the engraving reported that on one voyage the *Brookes* carried the appalling number of 609 slaves.

The print was used by many anti-slavery propagandists, in books by Charles Crawford in Philadelphia in 1790, Thomas Clarkson in London in 1808, and William Wilberforce for a model of the *Brookes* he presented to the House of Commons. The Library Company's broadside is part of its important black history holdings, which complement those of the Historical Society.


Plan of an African Ship's lower Deck, with a Negro in the proportion of not quite one to a ton.

Men's room. Boys' room. Women's room. Stage room. Cook. room. Store room.

REMARKS on the SLAVE TRADE,

Extracted from the AMERICAN MUSEUM, for May, 1789.

And published by order of the Pennsylvania society for promoting the ABOLITION of slavery, &c.

IT must afford great pleasure to every true friend to liberty, to find the cafe of the unhappy Africans engrofles the general attention of the humane, in many parts of Europe; but we do not manifeft to have our with a more ftriking illuftration of the barbarity of the ftave trade, than in a fmall print which has been lately publifhed by a fociety at Plymouth, in Great Britain; from which the Pennfylvania fociety for promoting the abolition of flavery have taken the following remarks, and have added a copy of the plate which is accompanied it. Perhaps, no method of more full conviction could not have been adopted, than is difplayed in the fmall plate here prefented to our view, one of the moft horrid fpectacles that can poffibly human creatures, packed, fide by fide, almoft like herrings in a barrel, and reduced nearly to the ftate of being buried alive, with juft air enough to preferve a degree of life, fufficient to make them fenfible of all the horrors of their fituation. To every perfon, who has ever been at all, it muft prefent a fcene of wretchednefs in the extreme: for, with every wonder, which muft, no, ftrike, or, rather of mournfulness, and careful cloudfcenes was yield, it is ftill a worfe fcene and inftance ftate. What then muft it be to thofe, who are not only deprived of the moft precious of life, but confcious down, the greater part of the voyage, to the fame poftion, with fcarcely the privilege of turning from one pofition to the other, and fubjected to all the naufeous confequences arifing from fea-ficknefs, and other difeafes, unavoidable amongft fuch a number of forlorn wretches? Where is the human being, that can picture to himfelf this fcene of woe, without at the fame time executing a trade, which fpreads mifery and deftruction wherever it appears? Where is the man of real benevolence, who will not join heart and hand, in expofing this barbarous, this iniquitous traffic?

Philadelphia, May 29, 1789.

"THE above plate reprefents the lowey deck of an African fhip, of two hundred and ninety-feven tons burden, with the ftaves ftowed on it, in the proportion of one to a ton.

"In the men's apartment, the fpace allowed to each, is fix feet in length, by fixteen inches in breadth. The boys are each allowed five feet, by fixteen inches. The women, five feet ten inches, by fixteen inches; and the girls, four feet by five feet, each. The perpendicular height, between the decks, is five feet eight inches.

"The men are fcldom'd together, two and two, by handcuffs on their wrifts, and by irons riveted to their legs—they are brought up on the main deck every day, about eight o'clock, and as each pair afcend, a ftrong chain, fattened by ringbolts to the deck, is paffed through their fhackles; a precaution abfolutely neceffary, to prevent infurrections. In this ftate, if the weather is favourable, they are permitted to remain about one third part of the twenty-four hours, and during this interval they are fed, and their apartment below is cleaned; but when the weather is bad, even thefe indulgences cannot be granted them, and they are only permitted to come up in fmall companies, of about ten at a time, to be fed, where, after remaining for the fpace of an hour, each mefs is obliged to give place to the next in rotation.

"It may perhaps be conceived, from the crouded ftate, in which the ftaves appear in the plate, that an unufual and exaggerated influence has been produced; this, however, is fo far from being the cafe, that no fhip, if her intended cargo can be procured, ever carries a leß number than one to a ton, and the ufual practice has been, to carry nearly double that number. The laß, which was pafted the laß fifteen months, only exhibits the carriage to five ftaves for three tons: and the Brooke, of Liverpool, a capital fhip, from which the above ftench were permitted, did, in one voyage, actually carry fix hundred and nine ftaves, which is more than double the number five appear in the plate. The mode of ftowing them was as follows: platforms, or wide fhelves, were erected between the decks, extending fo far from the fides towards the middle of the veßel, as to be capable of containing four additional rows of ftaves, by which means the perpendicular height above each tier, after allowing for the beams and platforms, was reduced to two feet fix inches, fo that they could not even fit in an erect poßure, befides which, in the men's apartment, inftead of four rows, five were ftowed, by placing the heads of one between the thighs of another. All the humors of this fituation are ftill multiplied in the fmaller veßels. The Kitty, of one hundred and thirty-feven tons, had only one foot ten inches; and the Venus, of one hundred and forty-fix tons, only one foot nine inches perpendicular height, above each layer.

"The above mode of carrying the ftaves, however, is only one, among a thoufand other miferies, which thofe unhappy and devoted creatures fuffer, from this difgraceful traffic of the human fpecies, which, in every part of its progreß, exhibits fcenes, that ftrike us with horror and indignation. If we regard the firß ßage of it, on the continent of Africa, we find, that a hundred thoufand ßaves are annually produced there for exportation, the greateß part of whom confiß of innocent perfons, torn from their deareß friends and connexions, fometimes by force, and fometimes by treachery. Of thiß, experience has ßewn, that forty five thouſand perißh, either in the dreadful mode of conveyance before deſcribed, or within two years after their arrival at the plantations, before they are reſtored to the climate. Thoſe who unhappily ſurvive theſe hardßips, are deßined, like beaſts of burden, to exhauß their lives in the unremitting labours of ßavery, without recompenſe, and without hope.

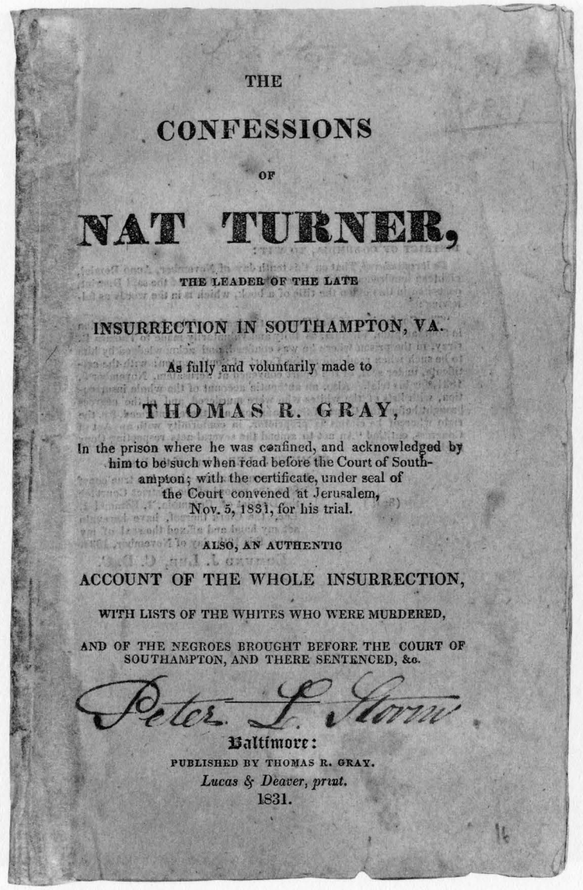
"It is ſaid by the well-wißers to this trade, that the ſuppreſſion of it will deßroy a great nurſery for ſeamen, and annihilate a very conßderable ſource of commercial profit. In anſwer to theſe objections, we, Chriſtians, to his infinite honour, to the ſimplicity of the goſpel, ſays three hundred times, which he has proved from the moß inconteßable authority—Firß, that the trade being a nurſery, it has been conßantly and regularly a grave for our ſeamen; for that in this trade only, more men periß in one year, than in all the other trades of Great Britain, in two years:

"And, ſecondly, that the balance of the trade, from its extreme precariouſneß and uncertainty, is loſs inßead of profit. Every merchant, that of all others, employed in it, were the proper ſyß em to be our man, he would infallibly, at the end of their voyages, find himſelf a loſer.

"Actions the cruelty and inhumanity of this trade muß be univerſally admired and lamented, and as the policy or impolicy of its abolition is a queßion, which the wiſdom of the legiſlature muß ultimately decide upon, and which it can only be enabled to form a juß eßimate of, by the moß thorough inveßigation of all its relations and dependencies; it becomes the indiſpenſable duty of every friend to humanity, however his ſpeculations may have led him to conclude on the political tendency of the meaßure, to ſtand forward, and to aſſiſt the committee, either by producing ſuch facts as he may himſelf be acquainted with, or by ſuggeßing, to enable them to procure and tranſmit to the legiſlature, ſuch evidence as will tend to throw the moß ſtrong lights on the ſubjeß. And people would do well to conſider, that it does not often fall to the lot of individuals, to have an opportunity of performing ſo important a moral and religious duty, as that of endeavouring to put an end to a praßice, which may, without exaggeration, be ßyled one of the greateß evils at this day exiſting upon the earth.

"By the Plymouth committee,

"W. ELFORD, chairman."


THE

CONFESSIONS

OF

NAT TURNER,

THE LEADER OF THE LATE

INSURRECTION IN SOUTHAMPTON, VA.

As fully and voluntarily made to

THOMAS R. GRAY,

In the prison where he was confined, and acknowledged by him to be such when read before the Court of Southampton; with the certificate, under seal of the Court convened at Jerusalem, Nov. 5, 1831, for his trial.

ALSO, AN AUTHENTIC

ACCOUNT OF THE WHOLE INSURRECTION,

WITH LISTS OF THE WHITES WHO WERE MURDERED,

AND OF THE NEGROES BROUGHT BEFORE THE COURT OF SOUTHAMPTON, AND THERE SENTENCED, &c.

Peter L. Stowe

Baltimore:

PUBLISHED BY THOMAS R. GRAY.

Lucas & Deaver, print.

1831.

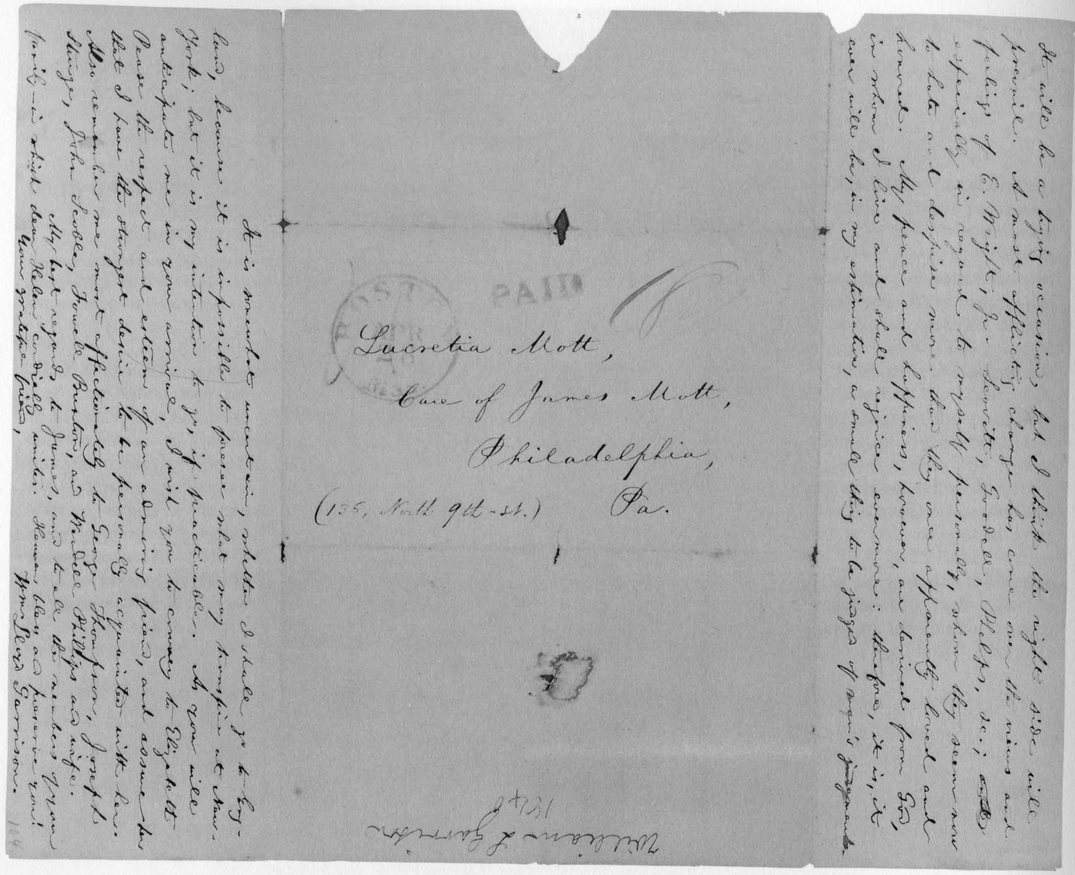
89 ❧ NAT TURNER

The Confessions of Nat Turner, the Leader of the Late Insurrection in Southampton, Va. As fully and voluntarily made to Thomas R. Gray
Baltimore: Published by Thomas R. Gray, Lucas & Deaver, print., 1831
LIBRARY COMPANY OF PHILADELPHIA

"And about this time I had a vision and saw white spirits and black spirits engaged in battle, and the sun was darkened—the thunder rolled in the heavens, and blood flowed in streams." So Turner described one of the many apocalyptic visions that led him to launch his bloody war against the institution of slavery in August 1831. Some fifty white men, women, and children were killed by Turner and his rebel slave band. Over twenty blacks were hanged and hundreds more slain by panic-stricken whites in the aftermath of the uprising.

Most of what is known of Nat Turner comes from this brief confession dictated to his court-appointed attorney, Thomas R. Gray. He seems faithfully to have recorded Turner's words. They portray an intense, brooding man, a lone yet charismatic leader, a religious visionary who read and meditated on the Bible, a local boy, born, raised, and hanged in Southampton County, Virginia. Gray wrote of him: "He makes no attempt (as all the other insurgents who were examined did) to exculpate himself, but frankly acknowledges his full participation in all the guilt of the transaction." At his trial, the attorney said, Turner pleaded "Not guilty, saying to his counsel, that he did not feel so."

This pamphlet is exceptionally rare, although 50,000 copies were reported to have been printed. A second edition published in Richmond a year later probably equalled that figure. Virtually all of them were read to pieces by a 19th-century audience always hungry for gallows-side confessions. This rare survivor was purchased by the Library Company in 1974, an important addition to what is the largest collection of early black history printed material in the city.


Lucretia Mott,
Care of James Mott,
Philadelphia,
(135, North 9th-St.) Pa.

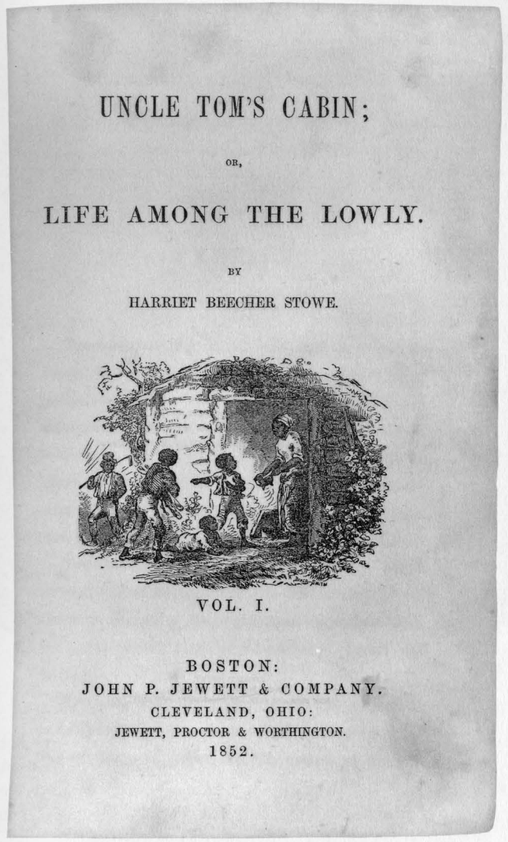
90 ❧ WILLIAM LLOYD GARRISON

Autograph Letter Signed to Lucretia Mott
Boston, April 28, 1840
SWARTHMORE COLLEGE

Garrison, the uncompromising abolitionist, told Lucretia Mott that she was a different kind of Quaker because of her long dedication to the immediate abolition of slavery. His praise and expression of gratitude for Mrs. Mott's contributions to the cause are unusual, coming from one well-known for his inflammatory language. He did not spare the Quakers, considering their official stand on the slavery question lukewarm. They were "among the corrupt sects of the age," for they did not set forth the need for immediate emancipation in explicit terms, and were too gentle in excusing the Southern slaveholders, "the plunderers of God's poor." But the Motts were exceptional, he declared.

Garrison mentioned plans to attend the World's Anti-Slavery Convention in London in June 1840, to which both he and Lucretia Mott were named as delegates by the American Anti-Slavery Society. The British organizers did not allow the women delegates to be seated; they had to watch the proceedings from a balcony, where they were joined in protest by Garrison. Although many of the leaders of the Convention were Quakers, they were cool to Lucretia Mott because she was a Hicksite, a branch of American Quakers that the British Friends did not recognize. Orthodoxy is seldom tolerant. At the convention Mrs. Mott met Elizabeth Cady Stanton, then a young bride. Eight years later the two women who had shared the humiliation in London were instrumental in calling for the first Women's Rights Convention at Seneca Falls, New York.

The letter is part of the Lucretia Mott Papers, given to Friends Historical Library in 1946 by Lucretia Mott Churchill. The library is rich in material from the leading reformers of the day, for Mrs. Mott was involved in many movements, including antislavery, women's rights, peace, and education. In the library at Swarthmore are also records of other Quaker reformers and philanthropic organizations.


UNCLE TOM'S CABIN;

OR,

LIFE AMONG THE LOWLY.

BY

HARRIET BEECHER STOWE.

VOL. I.

BOSTON:
JOHN P. JEWETT & COMPANY.
CLEVELAND, OHIO:
JEWETT, PROCTOR & WORTHINGTON.
1852.

91 ❧ HARRIET BEECHER STOWE

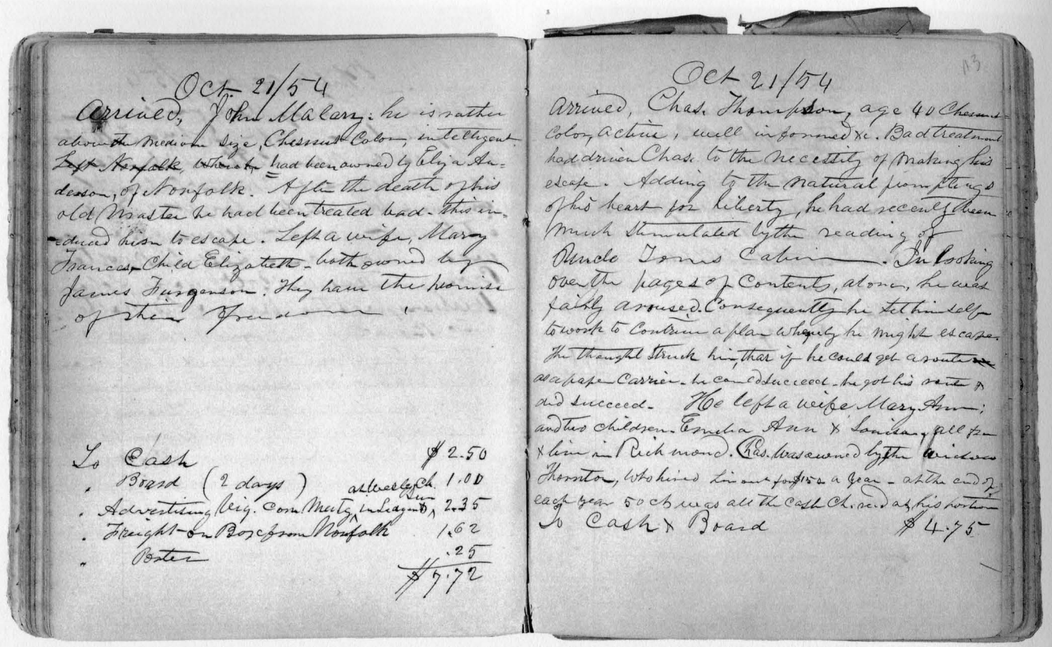
Uncle Tom's Cabin; Or, Life Among the Lowly
Boston: John P. Jewett & Company; Cleveland: Jewett, Proctor & Worthington, 1852
LIBRARY COMPANY OF PHILADELPHIA

Even though the Fugitive Slave Act of 1850 was oil on the fires of the anti-slavery movement, no one expected that *Uncle Tom's Cabin*, overly long at two volumes, with the first black hero in American literature, and written by a woman, would become the most popular and influential American novel of the 19th century.

Henry Ward Beecher had long been a strident abolitionist voice. His wife Catherine in 1850 urged her sister-in-law Harriet to "write something that would make the whole nation feel what an accursed thing slavery is." On June 5, 1851, the first installment of *Uncle Tom's Cabin* appeared in the Washington anti-slavery paper, *The National Era*. As weekly episodes followed there was but mild interest in it, but when it came out as a two-volume work, it quickly became a runaway sensation. The first week 10,000 copies were sold; within a year the figure rose to 300,000.

The novel intensified the debate over the role of slavery in American society and gave the conflict an international audience. Uncle Tom and Little Eva became household names. By 1860, *Uncle Tom's Cabin* was in print in at least twenty languages. James Thurston of Belmont, Massachusetts, in 1860 wrote Mrs. Stowe that a visiting Indian scholar has "assured me that *Uncle Tom's Cabin* was a book as well known and as much read in Bengal among his own people as here in America, that it had been translated into their language, and made a household book." In the South the author became a hated woman whose book was "a criminal prostitution of the high functions of the imagination." To many more she was the little lady who caused the Civil War and freed the slaves.

The book was part of the pioneering exhibition, *Negro History: 1553–1903*, mounted in 1969 by the Historical Society and the Library Company. The fact that the first edition is comparatively common in no way detracts from its historical importance. There are also copies of the first edition at Haverford and Temple.


Oct 21/54

Arrived, John Malery: he is a native about the Mouth Riv, Chesnut Color, intelligent. Left Norfolk where he had been owned by Elijah Anderson, of Norfolk. After the death of this old Master he had been treated hard. This induced him to escape. Left a wife, Mary Frances. Child Elizabeth. both owned by James Ferguson. They have the promise of their freedom.

To Cash $2.50
" Board (2 days) at Levi Pitch 1.00
" Advertising Reg. Com Mutty in Ledger 2.35
" Freight on Box from Norfolk 1.62
" Oyster .25
$7.72

Oct 21/54

Arrived, Chas. Thompson, age 40 Chesnut Color, active, well informed &c. Bad treatment had driven Chas. to the necessity of making his escape. Adding to the natural promptings of his heart for liberty, he has recently been much stimulated by the reading of Uncle Tom's Cabin. In looking over the pages of Contents, alone, he was fairly aroused. Consequently he set himself to work to Contrive a plan whereby he might effect his escape. The thought struck him that if he could get a situation as a Steward on board some Steamer, he could succeed. He got his wish & did succeed. He left a wife Mary Ann; and two children Amelia Ann & Louisa, all from Richmond. Chas. was owned by the Widow Thornton, who hired him out for $25 a year. At the end of each year Chas. was to pay all the Cash he could spare over that sum.

To Cash & Board $4.75

92 ❧ WILLIAM STILL

Autograph Manuscript of "Journal C" of Station 2, Underground Railroad

Philadelphia, December 25, 1852–February 22, 1857

HISTORICAL SOCIETY OF PENNSYLVANIA

"Oct 21/54 Arrived Chas. Thompson, age forty Chestnut color, active, well informed &c. Bad treatment had driven Chas. to the necessity of making his escape. Adding to the natural promptings of his heart for liberty, he has recently been much stimulated by the reading of Uncle Tom's Cabin." So read one entry in Still's journal. He further noted that Thompson had left a wife and two children in Richmond. As fugitives passed through Philadelphia—it was said nineteen out of twenty stopped at Still's house—he recorded their histories in detail so that scattered families could eventually be reunited.

William Still, the son of former slaves, worked on farms and did odd jobs until he became office clerk for the Pennsylvania Abolition Society in 1847. After the passage of the Fugitive Slave Law his responsibilities were broadened to include the underground railroad. He recognized the dangers of keeping these detailed records and after John Brown's execution had Jacob C. White of the Vigilant Committee hide them in the loft of the Lebanon Cemetery building. When all danger had passed, he rescued them and used the journal as a major resource for his book of recollection, *The Underground Railroad*, published in 1872.

There may have been other journals, but they have not survived. "Journal C" is part of the Pennsylvania Abolition Society archives, the most important black history resource in the Historical Society. Temple has some daguerreotypes used as illustrations in *The Underground Railroad*.

93 ❧ JOHN BROWN

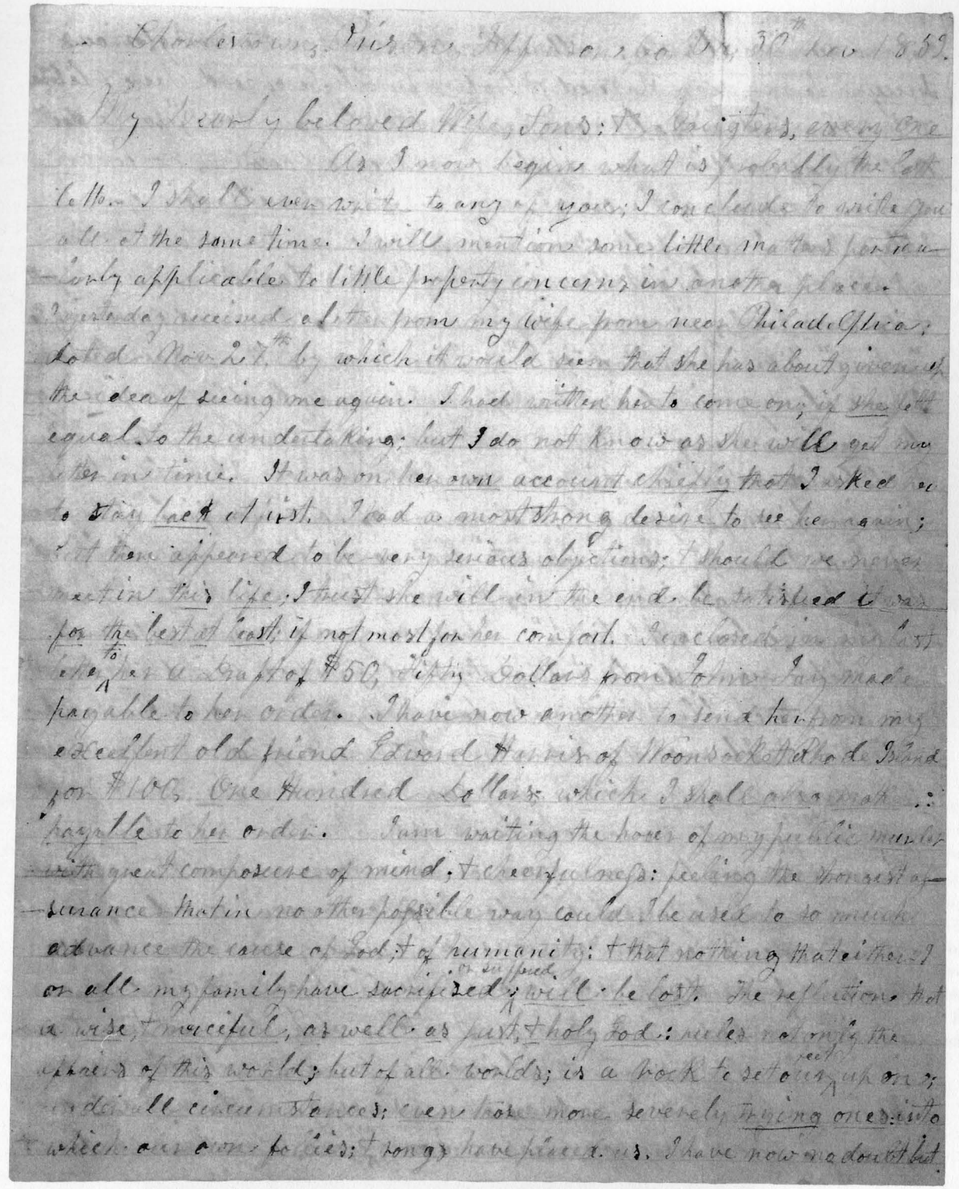
Autograph Letter Signed to his Wife and Children

Charlestown Prison, Jefferson Co., Va., November 30, 1859

HISTORICAL SOCIETY OF PENNSYLVANIA

"And his soul goes marching on!" John Brown was hanged on December 2, 1859. With the exception of a hurriedly written note to his wife on the morning of his execution, this is his last letter. "I am waiting the hour of my public *murder* with great composure of mind, & cheerfulness: feeling the strongest assurance that in no other possible way could I be used to so much advance the cause of God; & of humanity," he wrote. He admonished his children to "abhor with *undiing hatred* . . . that 'sum of all vilanies;' Slavery." It was a bold, brave statement.

Brown of Osawatomie looked upon slavery as a kind of warfare and so took up arms against it. In 1851 he formed the United States League of Gileadites, a group pledged to go armed and shoot to kill in order to resist the Fugitive


Slave Act. His activities in Kansas were equally violent. The end came with an unsuccessful attack on Harper's Ferry, his capture and ultimate execution.

The manuscript is one of a number in a volume of John Brown letters that the autograph collector Ferdinand J. Dreer presented to the Historical Society in 1890. He had paid the autograph dealer, Walter R. Benjamin, $1,000 for Brown's last will and his farewell letters. There are four John Brown letters at the Rosenbach, including one written five days before his death.

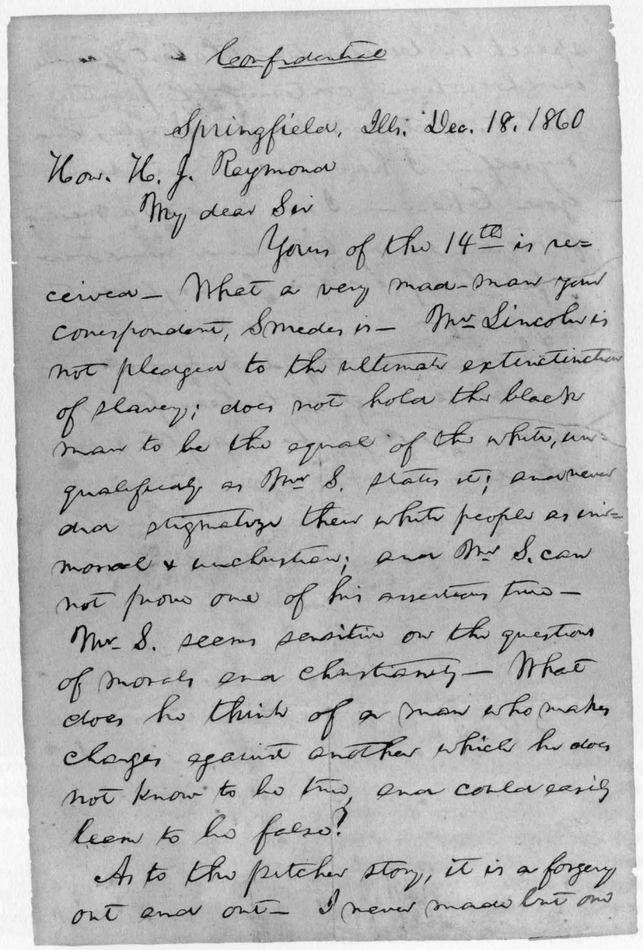
94 ❧ ABRAHAM LINCOLN

Autograph Letter Signed to Henry J. Raymond
Springfield, Illinois, December 18, 1860
HAVERFORD COLLEGE

Never believe a president-elect, even if his name was Lincoln! Salmon P. Chase, who was to become Secretary of State in Lincoln's cabinet, had made statements before free blacks in Cincinnati regarding slavery that were published in some newspapers as uttered by Lincoln. Henry J. Raymond, editor of the *New York Times*, had forwarded Lincoln a letter written by William C. Smedes, Mississippi legislator, who accused him of making a number of statements that were anathema to the South. The Southerner claimed that the president-elect had included those expressions in a speech given in Cincinnati in 1842. As a cap to his indignation, Smedes expressed the hope that God would strike Lincoln dead before he could enter the White House.

Raymond and others tried to persuade Lincoln to make public affirmations that would calm the fears of the nation, especially the South, but Lincoln refused. He felt that his beliefs were already a matter of public record, and that any new comments might be misunderstood. He was, however, willing to make his position clear in a confidential letter. In it Lincoln denied that he was committed to the ultimate extinction of slavery, denied that he had ever said blacks were equal to whites, and denied that he had ever called Southern slaveholders "immoral and unchristian."

In 1952 William Pyle Phillips donated the Lincoln letter to Haverford, where it remains in the Treasure Room Manuscripts Collection.



Confidential

Springfield, Ill: Dec. 18. 1860

Hon. H. J. Raymond

My dear Sir

Yours of the 14th is received— What a very mad-man your correspondent, Smedes is— Mr. Lincoln is not pledged to the ultimate extinction of slavery; does not hold the black man to be the equal of the white, in qualities as Mr. S. states it; and never drew slightingly upon white peoples as to morals & intelligence; and Mr. S. can not prove one of his assertions true— Mr. S. seems sensitive on the question of morals and christianity— What does he think of a man who makes charges against another which he does not know to be true, and could easily learn to be false?

As to the pitcher story, it is a forgery out and out— I never made but one



Laburnums in 1862 when a regiment of coloured troops were encamped on the slope of the meadow at the corner of Washington Lane & Church Road — Col: Wagner in charge —

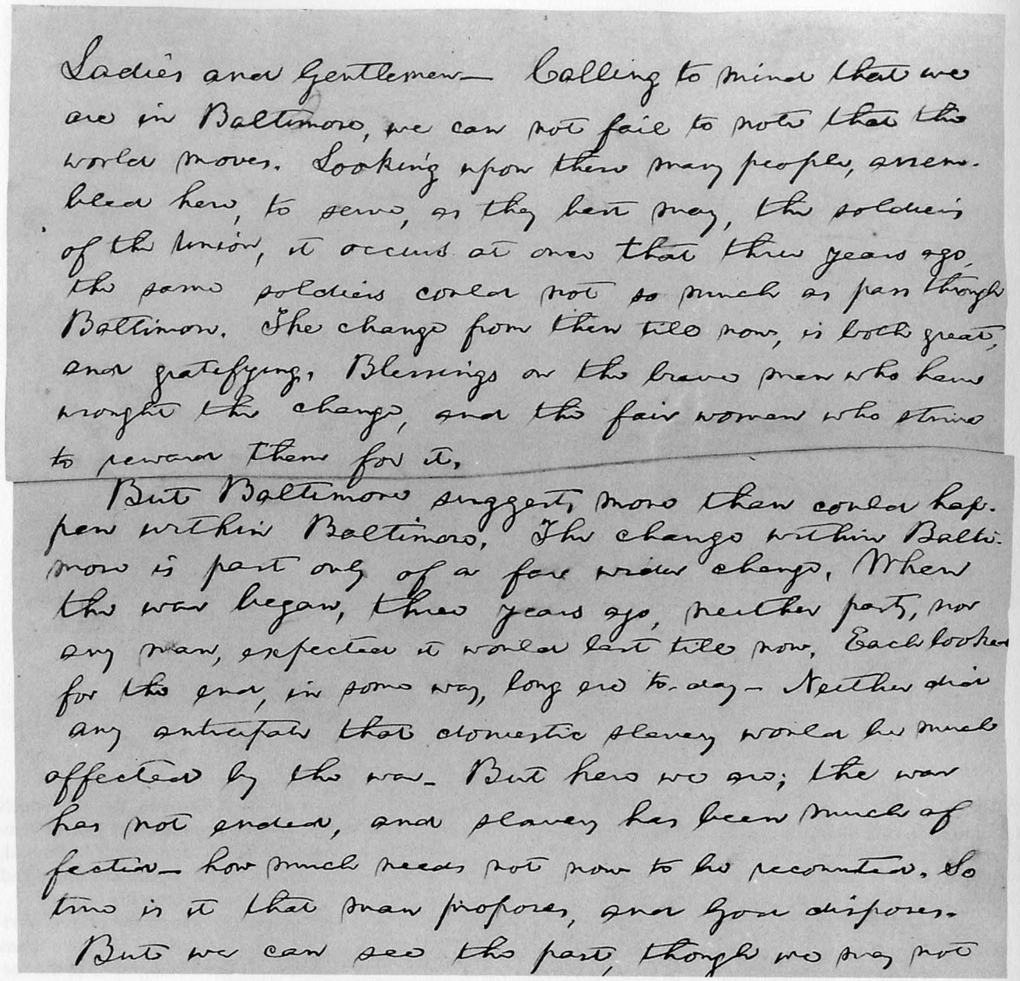
95 ❧

"Laburnums in 1862 when a Regiment of Coloured Troops were encamped on the Slope of the Meadow at the Corner of Washington Lane & Church Road—Col. Wagner in Charge"
Albumen print, [Chelten Hills, 1863]
HAVERFORD COLLEGE

It took a lot of war to overcome the prejudice against the enlistment of blacks in the armed forces. The Emancipation Proclamation early in 1863, Lee's victory at Chancellorsville in the spring, and his subsequent invasion of Pennsylvania produced a change of heart. On June 19, 1863, a meeting was held in Philadelphia and a committee of prominent men appointed to raise black regiments. Camp William Penn, first set up in Chelten Hills, well outside the city limits, received the first recruits, symbolically, on July 4. The camp was later moved to Oak Farm, just over the city line, a property owned by Edward M. Davis, son-in-law of the abolitionist Quaker Lucretia Mott, who lived there. That camp included the present site of La Mott, an old black community named after her.

The commander of the group pictured was Col. Louis Wagner, who had been wounded at Bull Run and then requested continued military service. He trained nine black regiments from 1863 to 1865. Of these the ones that saw the most action were the 6th, which participated in the capture of Fort Fisher in North Carolina, the 8th, which suffered heavy casualties in the unfortunate Florida campaign and then joined the Union army facing Richmond, and the 22nd, which was also at the siege of Richmond and was detailed as part of the escort at Lincoln's funeral.

The date of the autograph caption on the print is obviously an error as the encampment could not have taken place until after July 1863. Colored lithographs of the second Camp William Penn were issued as promotional pieces by the Supervisory Committee for Recruiting Colored Regiments. Copies of these are in the Historical Society and the Library Company.



Ladies and Gentlemen— Calling to mind that we are in Baltimore, we can not fail to note that the world moves. Looking upon these many people, assembled here, to serve, as they best may, the soldiers of the Union, it occurs at once that three years ago the same soldiers could not so much as pass through Baltimore. The change from then till now, is both great, and gratifying. Blessings on the brave men who have wrought the change, and the fair women who strive to reward them for it.

But Baltimore suggests more than could happen within Baltimore. The change within Baltimore now is part only of a far wider change. When this war began, three years ago, neither party, nor any man, expected it would last till now. Each looked for the end, in some way, long ere to-day— Neither did any anticipate that domestic slavery would be much affected by the war. But here we are; the war has not ended, and slavery has been much affected— how much needs not now to be recounted. So true is it that man proposes, and God disposes.

But we can see the part, though we may not

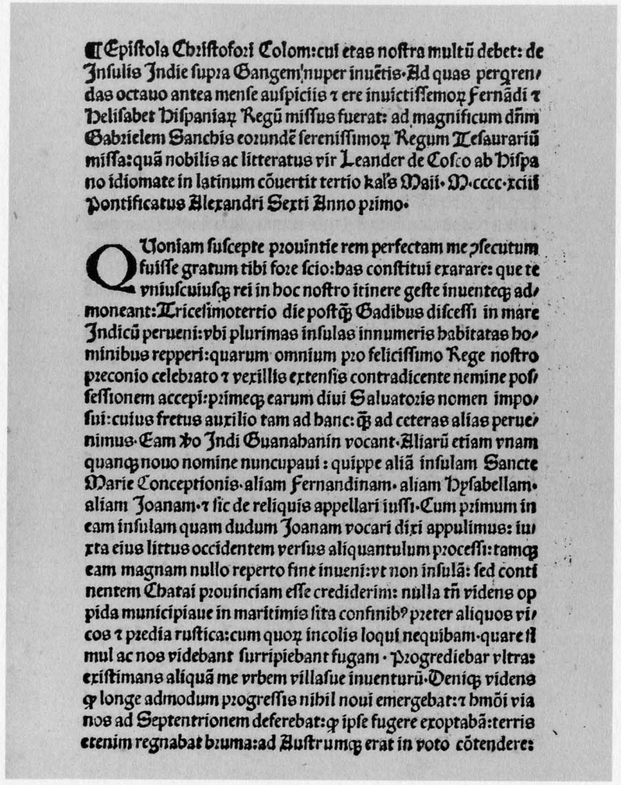
96 ❧ ABRAHAM LINCOLN

Autograph Manuscript of the "Baltimore Address"
[Baltimore, April 18, 1864]
ROSENBACH MUSEUM & LIBRARY

Lincoln, in one of the most discouraging years of the Civil War, gave a stirring definition of liberty. He had no way of knowing that in a year the war would be over. It seemed in April 1864 to drag on interminably, the loss of life ever mounting. And as Lincoln stood on the platform in Baltimore, he had just received word of the massacre of a garrison of black troops at Fort Pillow, Tennessee.

"The world has never had a good definition of the word liberty," he stated, "and the American people, just now, are much in want of one. We all declare for liberty, but in using the same word we do not all mean the same thing. With some the word liberty may mean for each man to do as he pleases with himself, and the product of his labor, while with others the same word may mean for some men to do as they please with other men and the product of other men's labor. Here are two, not only different, but incompatible things, called by the same name—liberty." The speech is one of Lincoln's finest.

The President donated this manuscript to be sold at the Sanitary Fair in Philadelphia to raise money for the care of sick and wounded soldiers through the United States Sanitary Commission. It was acquired by Major William H. Lambert, a Philadelphia Civil War veteran, whose collection of Lincolniana was unmatched in his day. Other Lincoln documents are at the Rosenbach and the Historical Society.



¶ Epistola Christofori Colom: cui etas nostra multū debet: de Insulis Indie supra Gangem nuper inuētis. Ad quas peregrendas octauo antea mense auspiciis ꝛ ere inuictissimor Fernādi ꝛ Helisabet Hispaniar Regū missus fuerat: ad magnificum dñm Gabrielem Sanchis eorundē serenissimor Regum Thesaurariū missa: quā nobilis ac litteratus vir Leander de Cosco ab Hispano idiomate in latinum cōuertit tertio kals Maii. M.cccc.xciij Pontificatus Alexandri Sexti Anno primo.

Quoniam suscepte prouintie rem perfectam me ꝓsecutum fuisse gratum tibi fore scio: bas constitui exarare: que te vniuscuiusq; rei in hoc nostro itinere geste inuentecq; admoneant: Tricesimotertio die postq̄ Gadibus discessi in mare Indicū perueni: vbi plurimas insulas innumeris habitatas hominibus repperi: quarum omnium ꝓ felicissimo Rege nostro preconio celebrato ꝛ vexillis extensis contradicente nemine possessionem accepi: primecq; earum diui Saluatoris nomen imposui: cuius fretus auxilio tam ad banc: q̄ ad ceteras alias peruenimus. Eam ꝺo Indi Guanahanin vocant. Aliarū etiam vnam quanq; nouo nomine nuncupaui: quippe aliā insulam Sancte Marie Conceptionis. aliam Fernandinam. aliam Ysabellam. aliam Ioanam. ꝛ sic de reliquis appellari iussi. Cum primum in eam insulam quam dudum Ioanam vocari dixi appulimus: iuxta eius littus occidentem versus aliquantulum processi: tamq; eam magnam nullo reperto fine inueni: vt non insulā: sed continentem Catai prouinciam esse crediderim: nulla tñ videns oppida municipiaue in maritimis sita confinib⁹ ꝓter aliquos vicos ꝛ predia rustica: cum quor incolis loqui nequibam. quare simul ac nos videbant surripiebant fugam. Progrediebar vltra: existimans aliquā me vrbem villasue inuenturū. Deniq; videns q̄ longe admodum progressis nihil noui emergebat: ꝛ hmōi via nos ad Septentrionem deferebat: q̄ ipse fugere exoptabā: terris etenim regnabat bruma: ad Austrum micq; erat in voto cōtendere:

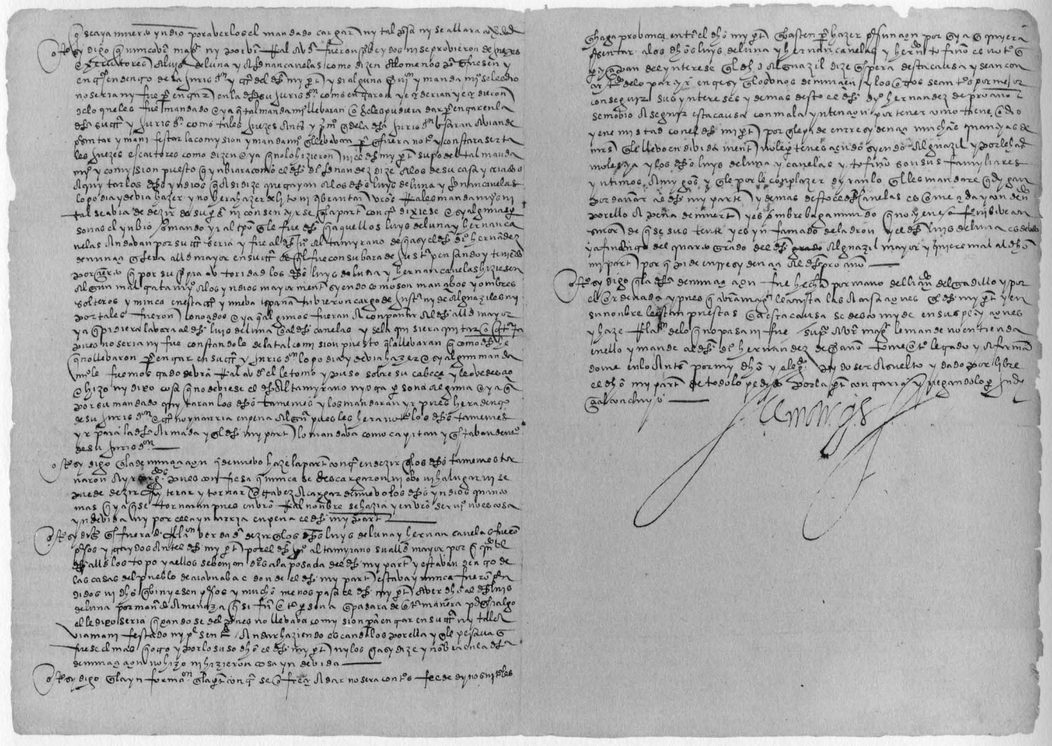
97 ❧ CHRISTOFORO COLOMBO

Epistola . . . de Insulis Indie supra Gangem nuper invētis
[Rome: Stephan Plannck, 1493]
FREE LIBRARY OF PHILADELPHIA

"On the thirty-third day after leaving Cadiz I came to the Indian sea where I found many islands inhabited by countless persons." Thus Columbus reported his discovery of America. 'Twarn't so! What actually happened was that after his last continental landfall he was becalmed for a long time off the Canaries, and from there it took him thirty-three days. On March 15, 1493, on his return he landed at Palos and sent copies of his letter to the Spanish Court. Of the Spanish text of the epoch-making news, printed at Barcelona, but a single copy has survived. This is a Latin translation from the copy that reached the hands of Gabriel Sanchis, treasurer of Aragon. Plannck printed two editions of it in 1493, one with Ferdinand's name alone in the heading, the other with both his and Isabella's. The Free Library's copy is the latter.

Columbus's voyage changed the course of history. It encouraged exploration and colonization, expanded man's knowledge of the natural and physical sciences, and precipitated the shift of political and economic power from the Mediterranean to the Atlantic. Of course, basing his result on the ancient geography of Ptolemy and the accounts of Marco Polo, Columbus believed he had arrived at the rich and fabled East Indies, hence the newly discovered islands were described as "of India above the Ganges." After the publication of this edition, others in Latin quickly appeared at Rome, Antwerp, Basel, and Paris, and elsewhere in other languages. The "Columbus Letter" was—and is—an exciting news story.

The volume passed through the hands of two distinguished collectors, Sir Thomas Phillipps and Herschel V. Jones, before it was acquired by William M. Elkins, whose superb collection of Americana came to the Free Library as a bequest in 1947.



98 ❧ HERNANDO CORTÉS, MARQUES DEL VALLE

Letter signed ("Yo marques") to the Court of Spain or Council of the Indies

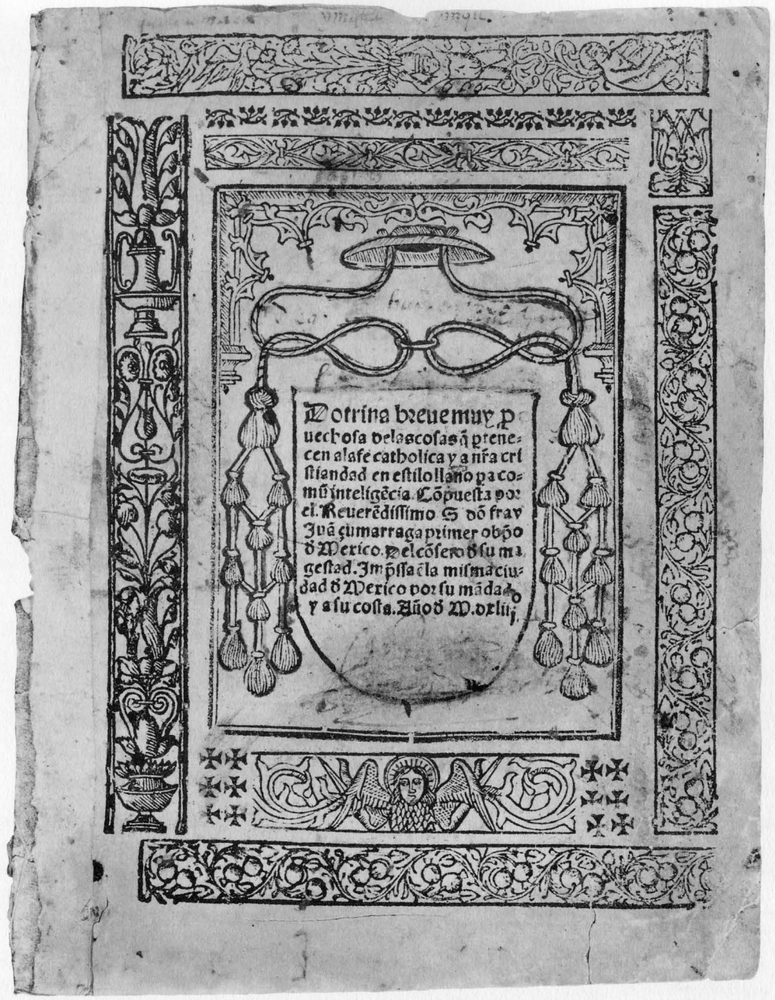
[Cuernavaca,] March 12, 1532

ROSENBACH MUSEUM & LIBRARY

Cortés, the most famous of the conquistadors, with a flourish scrawled "I marquis" at the foot of this letter to his superiors in Spain. Although he could not have realized it at the time, he had signed what is now the earliest extant document relating to California. With Mexico already under his rule for ten years, Cortés in 1532 was preparing an expedition to explore the Pacific Ocean and the coast to the north. One of the ships he sent out landed at La Paz in Lower California, thus marking the European "discovery" of that land.

The letter was Cortés's defense against the malicious accusations with regard to his use of Indian porters to carry supplies for the fleet he was outfitting at Tehuantepec and Acapulco for exploring in the Pacific. Indians were considered wards of the Crown, and the Royal Audiencia, the high court of Mexico, declared that Cortés's employment of Indian labor was illegal. He here answered that they were not working in his personal interest but for the Crown, which had commanded him to build an armada "in the South Seas for the discovery, pacification and colonization of the lands and islands there." The upshot was favorable. In the autumn the queen told the Audiencia that Cortés might use Indians to transport supplies provided they were well treated, as he had earlier claimed they were.

There are nine Cortés documents in the Rosenbach collection, part of an archive of 1,200 documents that chronicle the early history of Mexico and Peru. Much of that material, including this letter, was acquired by Dr. Rosenbach in 1930 from Count Antonio Pignatelli, a direct descendant of Cortés.



99 ❧ JUAN DE ZUMÁRRAGA

Do[c]trina breue muy p[ro]uechosa delas cosas q[ue] p[er]tenecen ala fe catholica

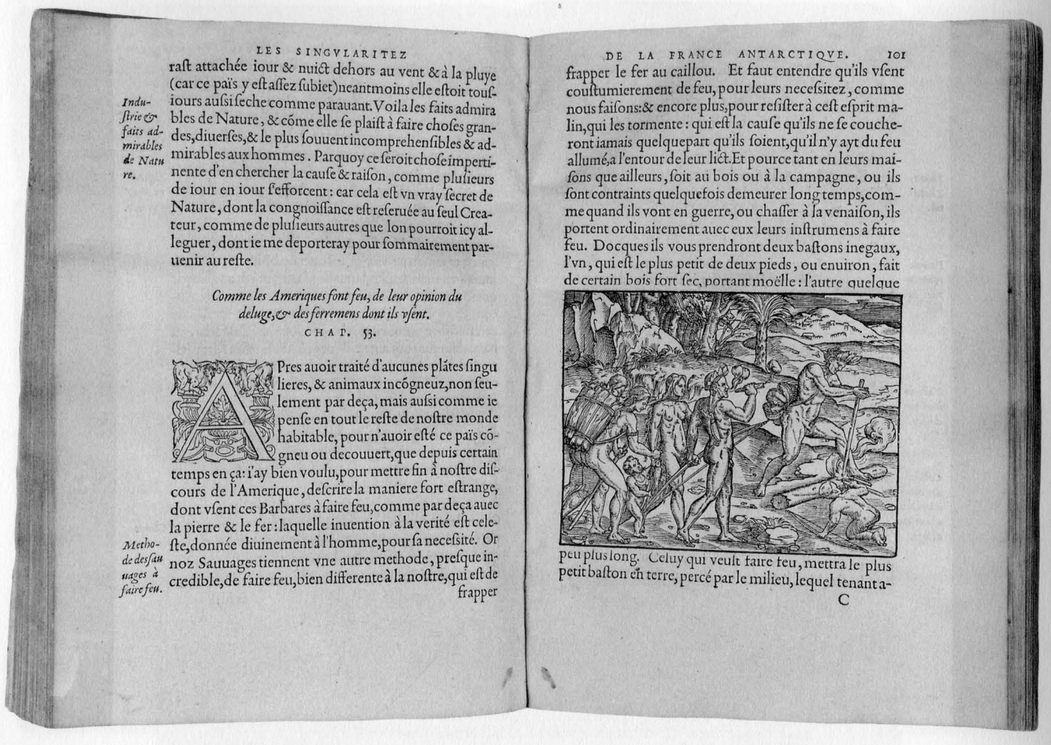
Mexico City: en casa de Juã crõberger, 1544

ROSENBACH MUSEUM & LIBRARY

Printed nearly a century before the earliest book issued in English America, the *Doctrina breue* is the first book printed in the Western Hemisphere of which a complete copy exists. The urgent necessity, in the Spanish mind, of converting the Indians to Christianity was the impetus for the establishment of a press in the New World. Under contract to Juan Cromberger of Seville, the printer Juan Pablos—actually an Italian, Giovanni Paoli—brought his press to Mexico City in 1539. Before he completed Bishop Zumárraga's summary of the rules of Christian conduct, Pablos had printed four earlier works. However, two exist only in fragments and the other two are completely lost.

This volume provides an example of church censorship. A passage stating that Christ after resurrection recovered blood sufficient to sustain life was deemed heretical, and all copies of the book containing it were ordered withdrawn. In 1573 the pope decided to permit the book to circulate with the offending passage deleted and the confiscated copies were ordered returned to their owners. Here the passage has been inked out.

Bound with the *Doctrina* are two other treatises also printed in Mexico in 1544, making it a volume of supreme importance in the history of American printing. Dr. Rosenbach secured it in 1929. It is the cornerstone of an impressive collection of American incunabula, including also the first three books printed in South America. The Sydney Keil Collection at the University of Pennsylvania has many thousands of Hispano-American printed books and broadsides of the 16th to 19th century, and at Bryn Mawr are a number of 17th-century Peruvian imprints.



LES SINGVLARITEZ

rast attachée iour & nuict dehors au vent & à la pluye (car ce païs y est assez subiet) neantmoins elle estoit touſiours aussi seche comme parauant. Voila les faits admirables de Nature, & cõme elle se plaist à faire choſes grandes, diuerſes, & le plus ſouuent incomprehenſibles & admirables aux hommes. Parquoy ce ſeroit choſe impertinente d'en chercher la cauſe & raiſon, comme pluſieurs de iour en iour ſefforcent: car cela eſt vn vray ſecret de Nature, dont la congnoiſſance eſt reſeruée au ſeul Createur, comme de pluſieurs autres que lon pourroit icy alleguer, dont ie me deporteray pour ſommairement paruenir au reſte.

Induſtrie & faits admirables de Nature.

Comme les Ameriques font feu, de leur opinion du deluge, & des ferremens dont ils vſent.

CHAP. 53.

APres auoir traité d'aucunes plãtes ſingulieres, & animaux incõgneuz, non ſeulement par deça, mais auſsi comme ie penſe en tout le reſte de noſtre monde habitable, pour n'auoir eſté ce païs cõgneu ou decouuert, que depuis certain temps en ça: i'ay bien voulu, pour mettre fin à noſtre diſcours de l'Amerique, deſcrire la maniere fort eſtrange, dont vſent ces Barbares à faire feu, comme par deça auec la pierre & le fer: laquelle inuention à la verité eſt celeſte, donnée diuinement à l'homme, pour ſa neceſsité. Or noz Sauuages tiennent vne autre methode, preſque incredible, de faire feu, bien differente à la noſtre, qui eſt de frapper

Methode des ſauuages à faire feu.

frapper le fer au caillou. Et faut entendre qu'ils vſent couſtumierement de feu, pour leurs neceſsitez, comme nous faiſons: & encore plus, pour reſiſter à ceſt eſprit malin, qui les tormente: qui eſt la cauſe qu'ils ne ſe coucheront iamais quelquepart qu'ils ſoient, qu'il n'y ayt du feu allumé, à l'entour de leur lict. Et pource tant en leurs maiſons que ailleurs, ſoit au bois ou à la campagne, ou ils ſont contraints quelquefois demeurer long temps, comme quand ils vont en guerre, ou chaſſer à la venaiſon, ils portent ordinairement auec eux leurs inſtrumens à faire feu. Docques ils vous prendront deux baſtons inegaux, l'vn, qui eſt le plus petit de deux pieds, ou enuiron, fait de certain bois fort ſec, portant moëlle: l'autre quelque

peu plus long. Celuy qui veult faire feu, mettra le plus petit baſton en terre, percé par le milieu, lequel tenant a-

100 ❧ ANDRÉ THEVET

Les Singvlaritez de la France Antarctiqve, avtrement nommée Amerique: & de plusieurs Terres & Isles decouuertes de nostre temps

Paris: Chez les heritiers de Maurice de la Porte, 1558

UNIVERSITY OF PENNSYLVANIA

We do not really know what the man is smoking in one of the admirable illustrations; it is called *"l'herbe angoulmoisne."* The woodcut may be the earliest depiction of the smoking habit. Thevet wrote that "the use was not without danger before one has become accustomed to it: for this smoke causes sweats and feebleness to the point of collapse into a syncope."

André Thevet, born in Angoulême, was a Franciscan monk who accompanied Villegagnon in 1555 to Brazil. Illness cut short his visit; he was there less than three months. It would have been impossible for him to have been in the several regions whose flora, fauna, and natives he described. He might have landed somewhere on the coast of North America on his outward voyage, but he certainly never saw Florida. Nor could he have been in Canada, although he offered a charming account and illustration of Canadian Indians on snowshoes. Among historians over the years Thevet's reputation for veracity was poor, yet Henry Stevens maintained that he "knew personally all the contemporary French navigators to Canada and Brazil, and believed everything they told him. His book therefore has great value as an honest record, but must be read with care and caution." It is one of the earliest works dealing with the French in America.

Two issues of the first edition appeared in quarto size at Paris in 1557–58, after which a smaller and less refined version was published by Christopher Plantin at Antwerp in 1558. Robert Dechert, a Philadelphia lawyer, made an extensive collection of French Americana, including a remarkable set of the Jesuit Relations, lacking but one of that great 17th-century series. He bequeathed his books to the University of Pennsylvania in 1973. The University also owns the Antwerp printing as does the Historical Society.

101 ❧ THOMAS HARIOT

A briefe and true report of the new found land of Virginia

Frankfurt: Typis Ioannis Wecheli, Svmtibvs Theodori de Bry, 1590

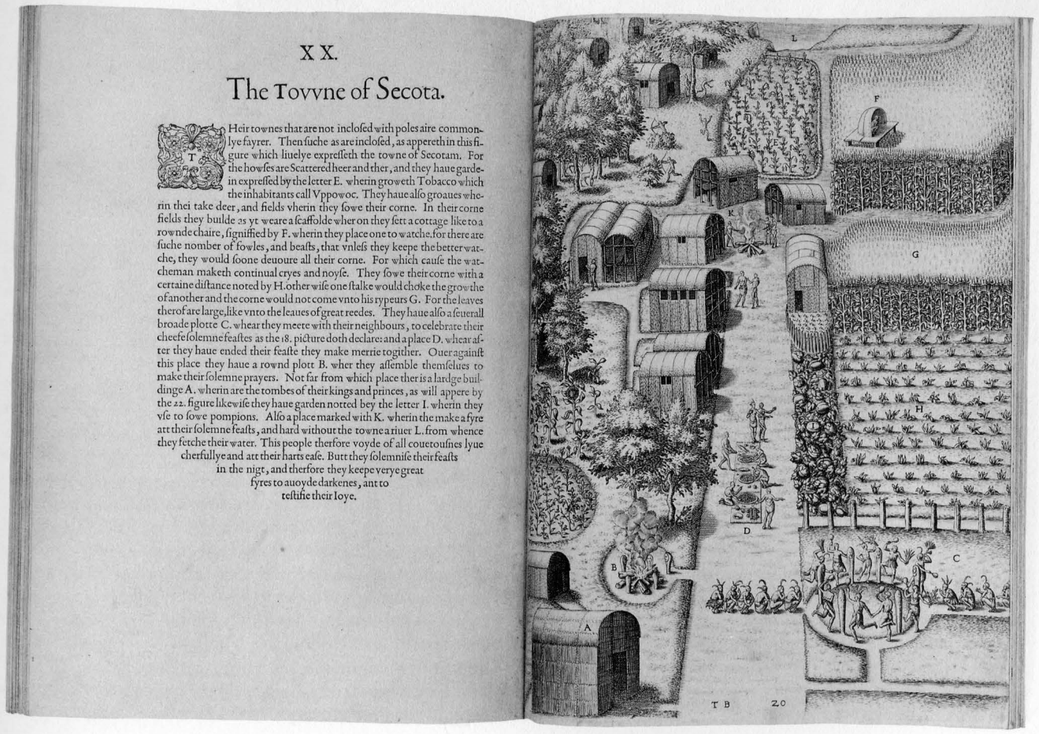
FREE LIBRARY OF PHILADELPHIA

Sir Walter Raleigh's colony at Roanoke disappeared, but the pictures of the Indians living there were copied over and over again. They played a major part in the formation of the European vision of America.

Hariot, mathematician and astronomer, went with Raleigh in 1585 as a surveyor. His keen and accurate observations of the country and the natives were organized into *A briefe and true report*, published in London in 1588. It contained the first report of tobacco in English and stressed the commercial and industrial possibilities of the colony.

Richard Hakluyt, the chief promoter of English exploration, suggested that De Bry include Hariot's account in his projected series of voyages, and further that he use John White's drawings as illustrations. White had also been among the first colonists and had made a series of drawings and watercolors of the Indians, their villages, and customs. De Bry took Hakluyt's suggestion. Embellished with handsome engravings, the work was published as the first part of De Bry's ambitious project. Hariot's *Virginia* appeared in English, French, German, and Latin; thereafter the series was continued only in German and Latin.

William M. Elkins acquired the exceptionally fine set of De Bry, which extended from the 1590 Hariot through the "Great Voyages" and "Small Voyages" to the last part, published in 1634. The set, which came from the distinguished collection of Sir George Holford, is bound in twenty-nine volumes, containing all the editions of the various parts and varying states of many of the plates. The English Hariot is the rarest of them all. There are also sets of De Bry's Latin "Voyages" in the Historical Society and the Library Company.



XX.

The Tovvne of Secota.

THeir townes that are not incloſed with poles aire commonlye fayrer. Then ſuche as are incloſed, as apereth in this figure which liuelye expreſſeth the towne of Secotam. For the howſes are Scattered heer and ther, and they haue garden in expreſſed by the letter E. wherin groweth Tobacco which the inhabitants call Vppowoc. They haue alſo groaues wherin thei take deer, and fields wherin they ſowe their corne. In their corne fields they builde 2 or 3 yt weare a ſcaffolde wher on they ſett a cottage like to a rownde chaire, ſignified by F. wherin they place one to watche. for there are ſuche nomber of fowles, and beaſts, that vnleſs they keepe the better watche, they would ſoone deuoure all their corne. For which cauſe the watcheman maketh continual cryes and noyſe. They ſowe their corne with a certaine diſtance noted by H. other wiſe one ſtalke would choke the growthe of another and the corne would not come vnto his rypeurs G. For the leaves therof are large, like vnto the leaues of great reedes. They haue alſo a ſeuerall broade plotte C. whear they meete with their neighbours, to celebrate their cheefe ſolemne feaſtes as the 18. picture doth declare: and a place D. wheare after they haue ended their feaſte they make merrie togither. Ouer againſt this place they haue a rownd plott B. wher they aſſemble themſelues to make their ſolemne prayers. Not far from which place ther is a lardge building A. wherin are the tombes of their kings and princes, as will appere by the 21. figure likewiſe they haue garden notted bey the letter I. wherin they vſe to ſowe pompions. Alſo a place marked with K. wherin the make a fyre att their ſolemne feaſts, and hard without the towne a riuer L. from whence they fetche their water. This people therfore voyde of all couetouſnes lyue cherfullye and att their harts eaſe. Butt they ſolemniſe their feaſts in the nigt, and therfore they keepe verye great fyres to auoyde darkenes, ant to teſtifie their loye.



102 ❧ JAN HUYGEN VAN LINSCHOTEN

Iohn Hvighen van Linschoten, his Discours of Voyages into ye East and West Indies
London: Printed by Iohn Wolfe, [1598]
TEMPLE UNIVERSITY

Complete with detailed engraved maps and sailing directions, Jan Huygen Van Linschoten's *Discours* is next to Hakluyt's *Principall Navigations* the most important collection of 16th-century voyages in English—and is far rarer. It was considered so fine a navigational aid that for nearly a century copies were given to ships sailing to the Indies. Vital information such as anchorage sites and sources of drinking water were indicated on many of the maps. The descriptions include helpful mercantile facts concerning the currency, weights, and measures, and the customs of a worldwide scattering of countries. Less than a century after the European conquest in the Americas, Linschoten provided accounts of people, animals, crops, and ways of life in areas from Brazil and Peru to Florida.

Copies with all the plates and maps are uncommon. Most of the latter were re-engraved in England from the Dutch originals of 1596. The large world map was adapted from the famous one first published by Hakluyt. The profusion of illustration is unusual in so early an English geographical work.

Magnificent is the calf binding created for Henry, Prince of Wales. His coat-of-arms is stamped in gold in the center of the sides and at the angles are large coronetted lions rampant. A unicorn rampant and lion rampant guardant alternate on the spine. Many of Prince Henry's books, after his early death in 1612, passed to his father James I and thence into the "Old Royal" library. Some, like this, found their way into the hands of other bookmen. Subsequently this copy was owned by an 18th-century Lord Cadogan—all of the Cadogans seem to have been military men—and by a 19th-century litterateur, Thomas Jefferson Hogg, Shelley's friend and biographer. There are two copies of the Linschoten volume in the Historical Society, one of them in the distinguished Charlemagne Tower Collection, and a copy in the Free Library.

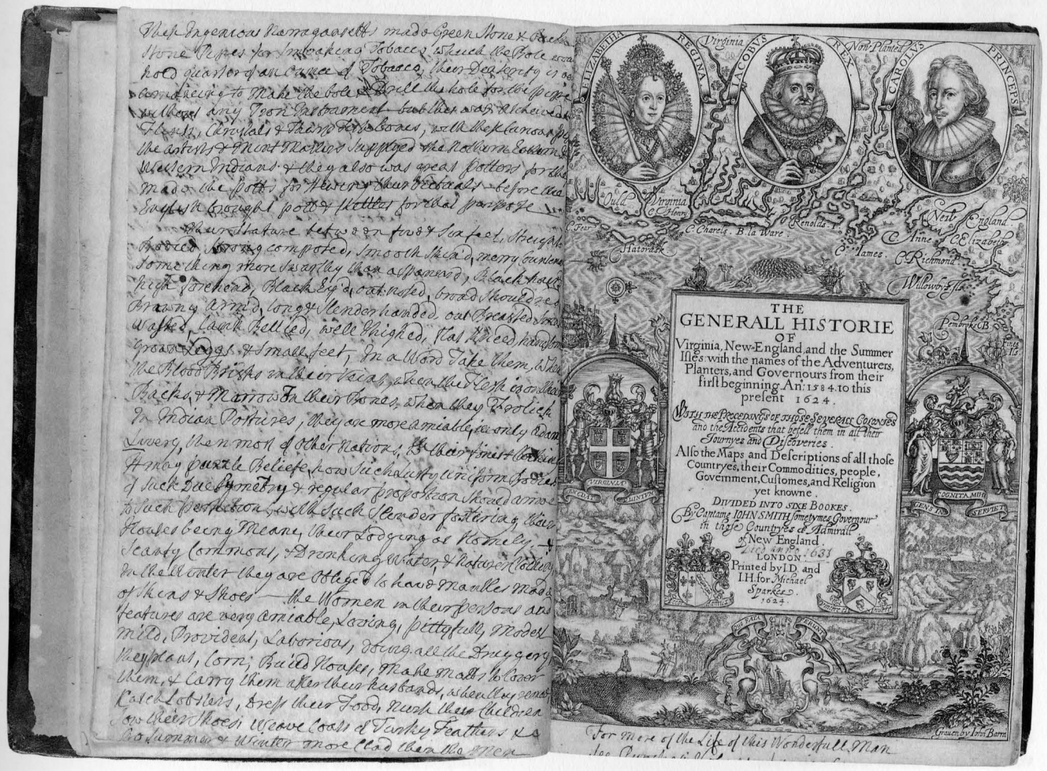
103 ❧ JOHN SMITH

The Generall Historie of Virginia, New-England, and the Summer Isles
London: Printed by I. D[awson]. and I. H[aviland]. for Michael Sparkes, 1624
LIBRARY COMPANY OF PHILADELPHIA

Every schoolchild has heard the heart-warming, but perhaps mythic, story of Captain Smith's nick-of-time rescue by the Indian princess Pocahontas. It first saw the light of day in *The Generall Historie*, together with more substantial and important descriptions of the newly settled English colony of Virginia. The work has been called "the foundation of England's knowledge of America during the early period of colonization."

Smith was one of the organizers of the Virginia Company of London, and in 1607 crossed the Atlantic with the expedition that settled Jamestown, the first permanent English settlement on the continent proper. He became president of Jamestown, but preferred exploration to administration. It was on one of these exploratory trips that he claimed to have been saved by Pocahontas. Smith went back to England in 1609, but five years later returned to America, this time to sail north to explore a region he named "New England." Partly based on the adventurer's earlier pamphlets on Virginia and New England, his enlarged history contained a great deal of factual and historical information, and not a little pure fancy.

This copy of the first issue was given to the Library Company early in 1758 by Peter Collinson, a Quaker mercer of London and a naturalist, who served as the library's volunteer book agent for over twenty-five years. It was he who introduced Franklin to the current British experimentation with electricity and was responsible for publishing the Philadelphian's findings. Collinson annotated Smith's *Generall Historie* with material, which included information about the native population and how best to kill a bear, derived from William Wood's *New England's Prospect* of 1634. He sent other early accounts of the English colonies to the Library Company which are still there. Other copies of the first issue of Smith's major work are in the possession of the Historical Society, the Free Library, and the Rosenbach, representative of quite extensive holdings of books on English 17th-century colonization in those collections.

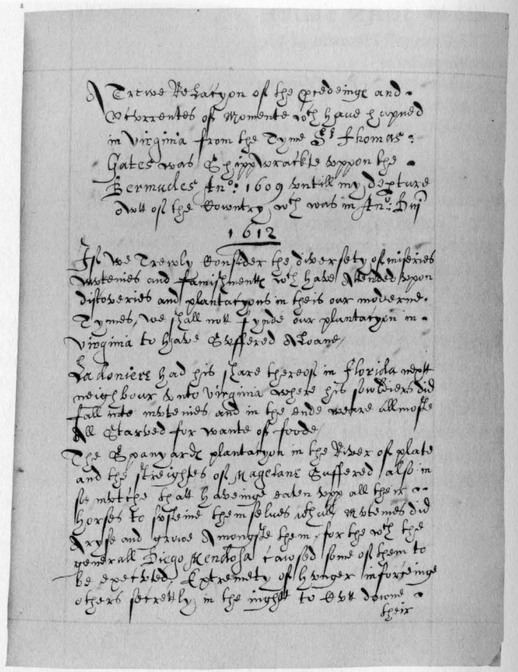


104 ❧ GEORGE PERCY

Autograph Manuscript of "A Trewe Relacyon of the pcedeings and Ocurrentes of Momente wch have hapned in Virginia from the Tyme Sr Thomas Gates was Shippwrackte uppon the Bermudes Ano: 1609 untill my depture owtt of the Cowntry wch was Ano: Dni 1612"

[England, ca. 1625]

FREE LIBRARY OF PHILADELPHIA


A Trewe Relacyon of the procedeinge and
Occurrentes of Momente wch have hapned
in Virginia from the Tyme Sr Thomas
Gates was Shippwrackte uppon the
Bermudes Ano: 1609 untill my depture
owtt of the Cowntry wch was Ano: Dni
1612

Yt was Generally Confessed the derelicte of mischiefe
Mischeife and Famishmente wch Lately Followed upon
disorder and plantacyons in these our moste remote
Tymes, was Cheefly wch Tyed our plantacyon in
Virginia to Shake Destroye Ruyne

Ye Inconveniences had growne Theroof in Florida wch
neighbour Lande Virginia Coveted Yet fewe Dayes did
fall into mischeife and in Shee and wantes allmoste
All Starved for wante of foode

Yes Swarmy Sorte plantacyon in Shee Desert of plate
and Shee Treasures of Mayehane Suffered Also in
Shee mischeifes to all Shee men salvo Some few re-
Horses to Sustayne Shee miserable wretched mischeifes Died
Weake and Grieved Amongste Shem, for Shee wch Shee
Generall Diego Kendesal Traiored Some of Shem to
Shee Deathe Extremety of Shunger Imforeseinge
others Stronge in Shee inyght To Shee Doome
Shein

of John Brereton's *Briefe and true Relation of the Discouerie of the North part of Virginia*; and a number of other works. All found their way into the Free Library in 1947 as part of the Elkins bequest.

105 ❧ WILLIAM HACK

Autograph Manuscript of "Waggoner of the South Sea"

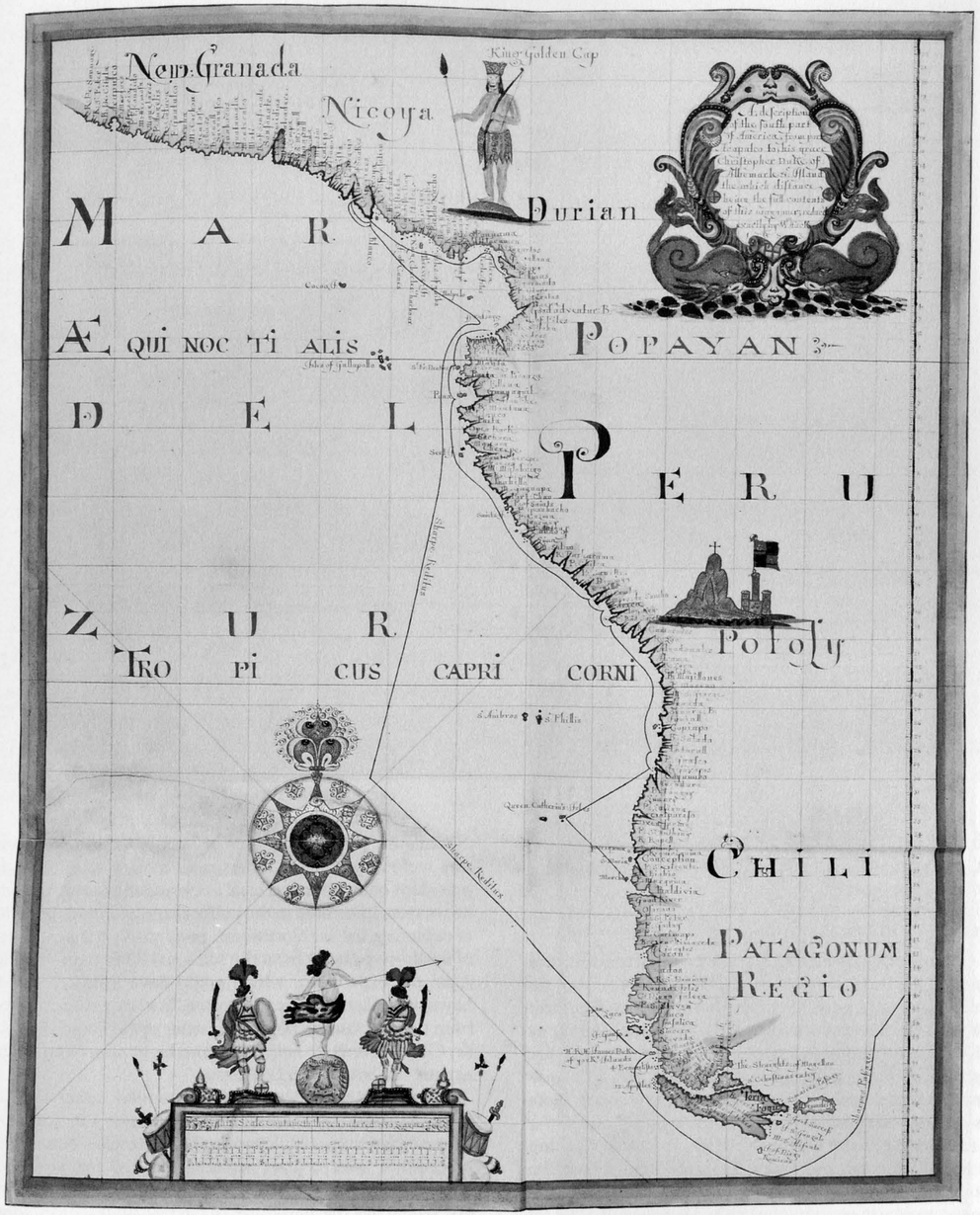
London, 1683

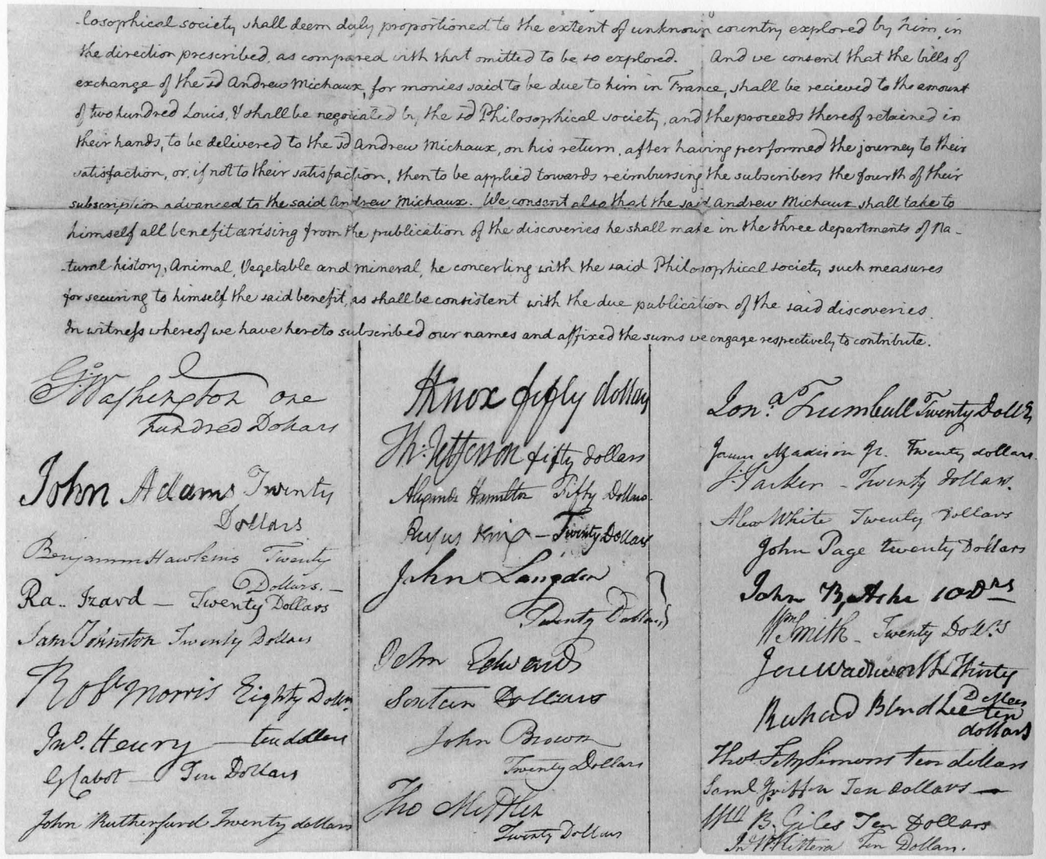
FREE LIBRARY OF PHILADELPHIA

A pirate's atlas! Well, almost—and a royal copy as well! These sea charts were drawn by the London mapmaker William Hack, whose work stands out from that of his contemporaries by virtue of its bold style and brilliant coloring. The volume contains 131 charts of the west coast of the Americas from the Straits of Magellan to Acapulco, including the Galapagos Islands. In addition to a complete delineation of the coastline, the charts include land profiles that show churches and other buildings as they would be viewed from the sea. The term "waggoner" comes from a Hollander, Nicholas Janssen Wagenhaer, who published a volume of nautical charts in 1584.

Hack's atlas was based on a Spanish *derrotero*, a work of charts and sailing directions, and other documents captured aboard the ship *Nuestra Señora del Rosario* off the coast of Peru in 1681 by the English buccaneer Bartholomew Sharp, and brought by him back to London. This waggoner is probably the third one executed by Hack, and it is the most highly decorative of all. The elaborate compass roses, the ornamental title, and preliminary pages paid homage to a royal owner; Sharp dedicated the volume to King Charles II in 1683. The binding bears the royal arms in gilt.

The manuscript later passed through the hands of a number of famous book collectors, including Dr. Anthony Askew, Sir William Burrell, Richard Heber, Lord Kingsborough, Sir Thomas Phillipps and Herschel V. Jones. It eventually joined the other volumes of the Americana collection formed by William M. Elkins. Also in that collection is a smaller waggoner with seventeen charts, all north of Acapulco, prepared by Hack and presented by him to King James II some time before 1688.




losophical society, shall deem duly proportioned to the extent of unknown country explored by him, in the direction prescribed, as compared with that omitted to be so explored. And we consent that the bills of exchange of the said Andrew Michaux, for monies said to be due to him in France, shall be recieved to the amount of two hundred Louis, & shall be negociated by the said Philosophical society, and the proceeds thereof retained in their hands, to be delivered to the said Andrew Michaux, on his return, after having performed the journey to their satisfaction, or, if not to their satisfaction, then to be applied towards reimbursing the subscribers the fourth of their subscription advanced to the said Andrew Michaux. We consent also that the said Andrew Michaux shall take to himself all benefit arising from the publication of the discoveries he shall make in the three departments of Natural history, Animal, Vegetable and mineral, he concerting with the said Philosophical society, such measures for securing to himself the said benefit, as shall be consistent with the due publication of the said discoveries. In witness whereof we have hereto subscribed our names and affixed the sums we engage respectively to contribute.

Go. Washington one hundred Dollars
John Adams Twenty Dollars
Benjamin Hawkins Twenty Dollars
Ra. Izard — Twenty Dollars
Sam. Johnston Twenty Dollars
Robt. Morris Eighty Dollars
Jno. Henry — ten dollars
C. Gabot — Ten Dollars
John Rutherfurd Twenty dollars
Knox fifty dollars
Th. Jefferson fifty dollars
Alexander Hamilton fifty Dollars
Rufus King — Twenty Dollars
John Langdon Twenty Dollars
Wm. Edwards Seventeen Dollars
John Brown Twenty Dollars
Tho. Mifflin Twenty Dollars
Lon.d Trumbull Twenty Doll.s
James Madison Jr. Twenty dollars
J. Parker — Twenty Dollars
Alex. White Twenty Dollars
John Page twenty Dollars
John Brathe 100 Drs
Wm. Smith — Twenty Dol.rs
Jere. Wadsworth Thirty
Richard Bland Lee Fifty dollars
Hugh Williamson ten dollars
Saml. Griffin Ten dollars
Wm. B. Giles Ten Dollars
Jno. Hamtramck Ten Dollars.

106 ❧ THOMAS JEFFERSON

Autograph Manuscript of Subscription List for the André Michaux Expedition

[Philadelphia, January 1793]

AMERICAN PHILOSOPHICAL SOCIETY

An extraordinary document signed by an incumbent president and his three successors. On December 10, 1792, the French botanist André Michaux presented the American Philosophical Society with a proposal for an exploring expedition to the trans-Mississippi West. Jefferson, who had long been interested in western exploration, was enthusiastic and drew up a subscription agreement to fund it. Notables and not-so-notables signed it, giving an indication of the amount they were willing to put up. President Washington headed the list, promising $100, the largest contribution indicated. He was followed by Vice-President John Adams, and farther down the list by Secretary of State Jefferson and Congressman James Madison. There is no other manuscript known with the signatures of the first four presidents.

While the scientific aspects of Michaux's proposed venture were important to Jefferson as a member and future president of the Philosophical Society, as Secretary of State he was also interested in the political and economic benefits of exploring the far Northwest, particularly the possibility of finding a passage from the Missouri River to the Pacific. Alas, the expedition, which might have eclipsed that of Lewis and Clark, never took place. Michaux was diverted from his purpose by the new minister of the French Republic, Citizen Genêt, to help organize a harebrained campaign against the Spanish in Louisiana.

Serendipity never ceases. Jefferson's subscription list was only discovered by a young summer intern in 1979 during a house-cleaning of Philosophical Hall. It takes only slight precedence over a 1791 subscription list for Ebenezer Hazard's *Historical Collections*, owned by the Historical Society, which has the signatures of George Washington, John Adams, Thomas Jefferson, and James Monroe.

107 ❧ MERIWETHER LEWIS

Autograph Manuscript Journal of the Lewis and Clark Expedition, Codex J

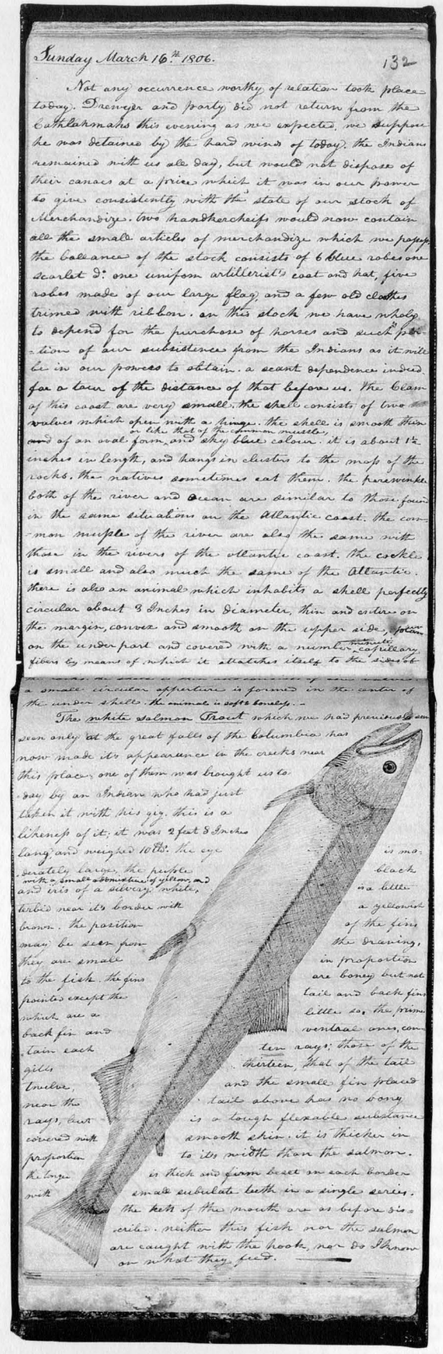
Fort Clatsop, [Oregon,] January 1 to March 20, 1806

AMERICAN PHILOSOPHICAL SOCIETY

The account of the transcontinental expedition of Lewis and Clark captured the imagination of Americans even before the "Corps of Discovery" ended its journey in September 1806. The story had all the elements of greatness: a presidential sponsor—Thomas Jefferson, "that great Charucter the Main Spring of the action"; the bold heroes—Lewis and Clark; hostile as well as friendly Indians; dangerous animals; diseases and extreme physical hardship; the excitement of discovery; and the vast new riches of the American West.

Philadelphians, especially members of the American Philosophical Society, played an important role in preparing Lewis for the expedition. Jefferson sent him to Philadelphia in the spring of 1803 to perfect his knowledge of surveying, botany, medicine, and natural history. Without the help of the members of the Society, the project could not have produced the detailed observations that were so important. The expedition described about ten new plants and twenty-four animals, including the white sturgeon, striped skunk, whistling swan, and western badger. Characteristic is Lewis's entry of March 16, 1806, in which he described several marine animals, including the "white Salmon Trout." By that time the Corps had reached the Pacific Ocean and was wintering on the coast of Oregon preparatory to beginning the return voyage.

This is one of eighteen journals that constituted Lewis and Clark's official report. They came to the Society in 1818 from Nicholas Biddle, who had edited them for publication. Other manuscripts and artifacts from the Lewis and Clark expedition are in the Library Company, the Athenaeum, the Academy of Natural Sciences, and the University Museum of the University of Pennsylvania.


Sunday March 16th 1806. 132

Not any occurrences worthy of relation took place today. Drewyer and Potts did not return from the Cathlamahs this evening as we expected, we suppose he was detained by the hard wind of today; the Indians remained with us all day, but would not dispose of their canoes at a price which it was in our power to give consistently with the state of our stock of Merchandize. two handkerchiefs would now contain all the small articles of merchandize which we possess the balance of the stock consists of 6 elkskin robes one scarlet D.o one uniform artillerist's coat and hat, five robes made of our large flag, and a few old clothes trimmed with ribbon. on this stock we have nobody to depend for the purchase of horses and such portion of our subsistence from the Indians as it may be in our power to obtain. a scant dependence indeed for a tour of the distance of that before us. the beach of this coast are very small. the shell consists of two valves which open with a hinge. the shell is smooth thin and of an oval form and shiny black colour. it is about 1½ inches in length, and hangs in clusters to the moss of the rocks. the natives sometimes eat them. the fresh water of the river and ocean are similar to those found in the same situation on the Atlantic coast. the common muscles of the river are also the same with those in the rivers of the Atlantic coast. the cockle is small and also much the same of the Atlantic. there is also an animal which inhabits a shell perfectly circular about 3 inches in diameter, thin and colour on the margin, convex and smooth on the upper side, flat on the under part and covered with a mantle of cartilaginous fibres by means of which it attaches itself to the smooth

a small circular opperture is formed in the center of the under shell. the animal is of the [illegible]

The white salmon Trout which we had previously seen only at the great falls of the Columbia has now made its appearence in the creeks near this place. one of them was brought us to-day by an Indian who had just taken it with his gig. this is a likeness of it. it was 2 feet 8 Inches long and weighed 10 lbs. the eye is moderately large. the pupil black. a small semicircle of yellow and a circle of a silvery white. the iris of a yellow tinge near its border with brown. the position of the fins may be seen from the figure. they are small. the fins of the back, the fins opposite the vent, and the tail, each of a yellow tinge, those of the back, vent and tail covered with small scales. the fins of the breast and those next the gills are without scales. the rays of the fins are in proportion as follows. the fin of the back has 11 rays; those of the breast, that of the tail and the small fin placed on the back above the vent has no bony rays, but is a tough pliable substance. the skin is smooth thick. it is thicker in proportion to its width than the salmon. the mouth is thick and grown beset on each border with small subulate teeth in a single series. the teeth of the mouth are as before described. neither this fish nor the salmon are caught with the hook, nor do I know on what they feed.



108 ❧ TITIAN RAMSAY PEALE

Bisons
Watercolor, February 1820
AMERICAN PHILOSOPHICAL SOCIETY

So American is the buffalo—or bison—that its head once graced the nickel coin. Huge herds of them roamed over the trans-Mississippi plains in 1819–20 when the United States sent a scientific exploring expedition to the Rocky Mountains. With Major Stephen H. Long in charge, the band left St. Louis in the steamboat *Western Engineer* and traveled up the Platte, Arkansas, and Red rivers, going on as far as the Rocky Mountains. Although the expedition added little information about the geography of the region, the four scientists of the party, including entomologist Thomas Say and naturalist Titian Ramsay Peale, did add a great deal to the knowledge of the geology, zoology, botany, and Indian lore of the Plains.

Titian R. Peale, son of the Philadelphia painter and inventor Charles Willson Peale, was an excellent marksman and draftsman. His duties on the Long Expedition, together with Say, were to collect, prepare, and draw specimens of wildlife new to science, presumably for subsequent publication. The large-scale work never materialized, but Peale's contribution in the form of pencil sketches, watercolors, and oil paintings is preserved at the Philosophical Society. Of the 550 items in the Titian R. Peale collection, approximately 150 were made on the Long Expedition. The buffalo was one of the artist's favorite subjects.

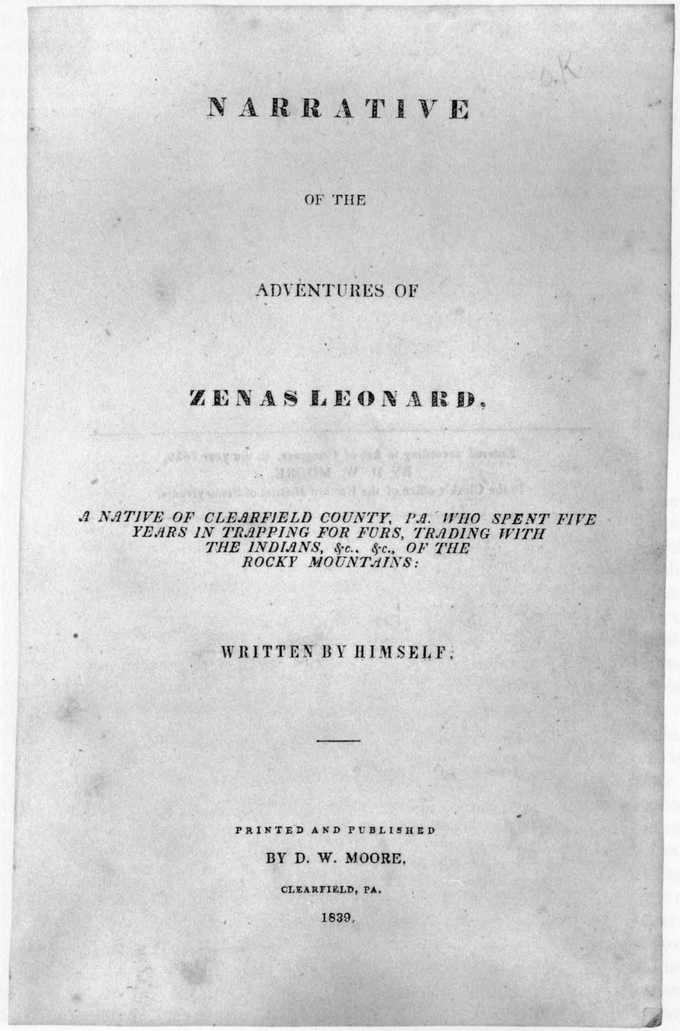
109 ❧ ZENAS LEONARD

Narrative of the Adventures of Zenas Leonard . . . Written by Himself
Clearfield, Pa.: Printed and Published by D. W. Moore, 1839
ROSENBACH MUSEUM & LIBRARY

Zenas Leonard is a name that aficionados of Western Americana know well, and those who seek a copy of his *Narrative* are now in a state of frustration. The book is rare! Printed in a small Pennsylvania town and written by one of her native sons, it was published, the author said, because "so great was the curiosity manifested by [his friends] to hear him relate his adventures, that he was continually beset by crowds of anxious inquirers wherever he happened to be." In order to avoid having to repeat his story over and over again, he decided to write his *Narrative* and see it in print.

The adventurous Leonard left St. Louis on April 24, 1831, to head west and find fortune by trapping for furs and trading with Indians. He was plagued with misfortunes: starvation, attack by a grizzly bear, and encounters with hostile Blackfoot Indians. Nothing was heard of him for five years, until he finally surmounted all obstacles and reached the Pacific coast about forty miles south of San Francisco. He flagged down a passing ship from Boston which gave him passage back home. No fortune was made, but his *Narrative* has been judged to be one of the most honest and descriptive accounts of a transcontinental trek.

Leonard's *Narrative* is among a fine group of Western Americana at the Rosenbach. There is another copy at the University of Pennsylvania, which has a large collection of Plains and Rockies books bequeathed by Robert Dechert. The Library Company also has a very respectable lot of them.



NARRATIVE

OF THE

ADVENTURES OF

ZENAS LEONARD,

A NATIVE OF CLEARFIELD COUNTY, PA. WHO SPENT FIVE YEARS IN TRAPPING FOR FURS, TRADING WITH THE INDIANS, &c., &c., OF THE ROCKY MOUNTAINS:

WRITTEN BY HIMSELF.

PRINTED AND PUBLISHED
BY D. W. MOORE,
CLEARFIELD, PA.
1839.

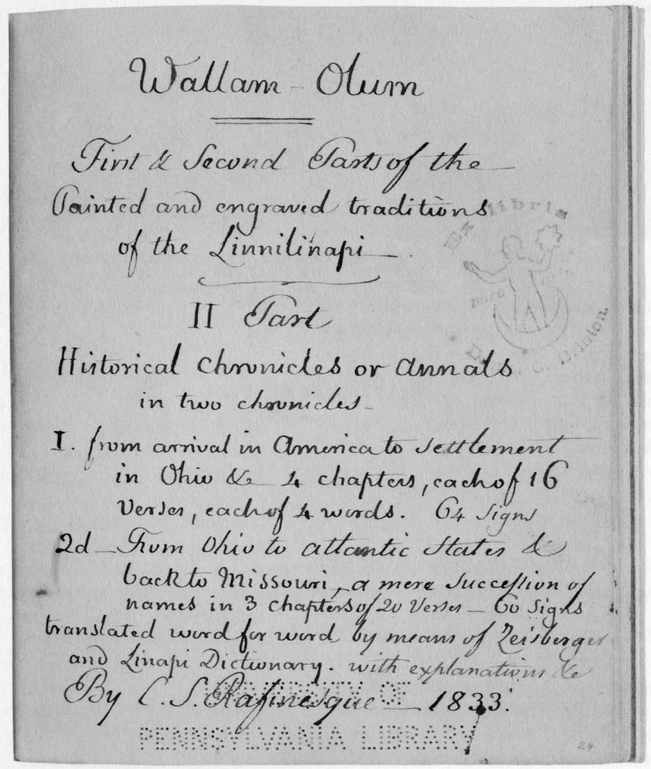
110 ❧ CONSTANTINE SAMUEL RAFINESQUE

Autograph Manuscript of "Wallamolum. First Part of the painted-engraved traditions of the Linnilinapi & Containing the 3 Original traditional poems"
[Philadelphia,] 1833
UNIVERSITY OF PENNSYLVANIA

Strange as its appearance is, this may be the earliest history of the Delaware Valley. Constantine Samuel Rafinesque, eccentric, naturalist, and polymath, claimed that "this & the wooden original was [*sic*] procured in 1822 in Kentucky but was inexplicable till a deep study of the Linapi enabled me to translate them, with explanations." The *Walam Olum* chronicles the tribal history of the Lenni Lenape or Delaware Indians, the original inhabitants of what would become Pennsylvania, Delaware, and New Jersey.

The text, divided into five songs, gives the history of the tribe from the Creation until the arrival of Europeans in North America. Among its themes, the *Walam Olum* recounts the story of the migration of the tribe from Asia to the North American continent. According to tradition, the account given in the text was handed down from one generation to another by symbols painted on sticks kept in ordered bundles. The title is variously translated as "red score" or "painted record." Rafinesque reproduced the glyphs or signs that had been used as mnemonic devices for the transmission of the text.

Rafinesque, born near Constantinople of European parents, first came to the United States in 1802. After travels in America and abroad, he settled in Kentucky, where he taught botany and natural science at Transylvania University from 1819 to 1825. Many of his discoveries were dismissed by his contemporaries as vain boasting. (The authenticity of his text of *Walam Olum* and the translation remain controversial.) Toward the end of his life he published a number of almost incomprehensible philosophical works and died in poverty in Philadelphia in 1840. Daniel Garrison Brinton, a pioneer American ethnologist at the University of Pennsylvania who collected broadly in the field of North and South American ethnology, characterized Rafinesque as "poor, eccentric, negligent of his person, full of impractical schemes and extravagant theories." The manuscript is part of Brinton's large collection at the library of Pennsylvania's University Museum. At the Philosophical Society are many letters and manuscripts of Rafinesque.


Wallam - Olum

First & Second Parts of the
Painted and engraved traditions
of the Linnilinapi.

II Part
Historical chronicles or Annals
in two chronicles.

I. from arrival in America to settlement
in Ohio &c 5 chapters, each of 16
Verses, each of 5 words. 64 Signs
2d From Ohio to atlantic States &
back to Missouri, a mere succession of
names in 3 chapters of 20 Verses — 60 Signs
translated word for word by means of Zeisberger
and Linapi Dictionary. with explanations &c
By C. S. Rafinesque 1833.

PENNSYLVANIA LIBRARY


MO-HON-GO - OSAGE WOMAN.

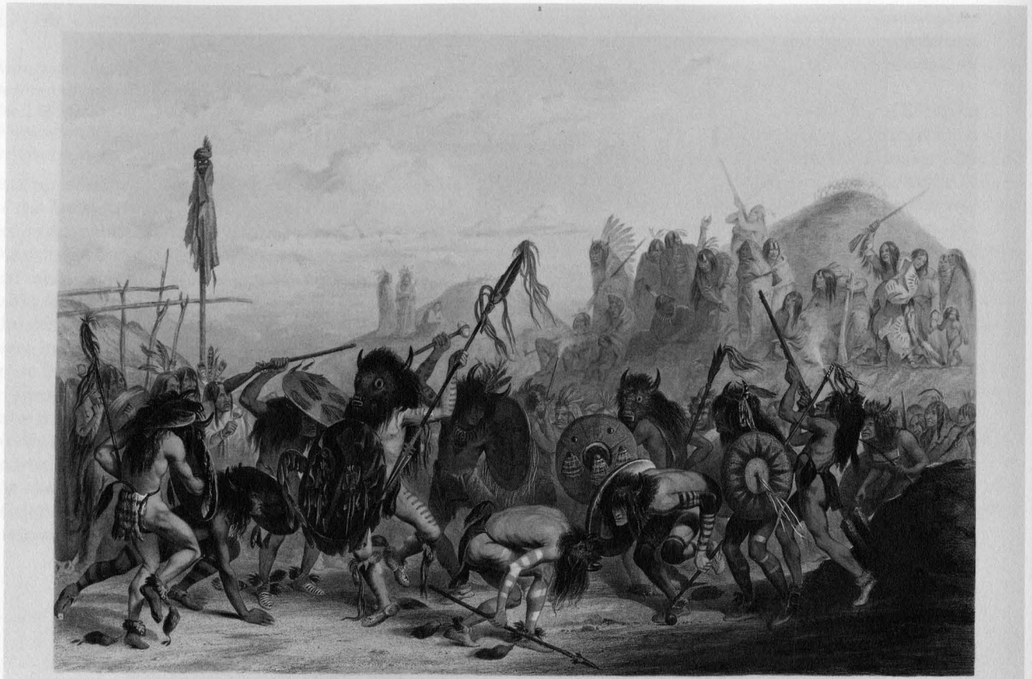
111 ❧ THOMAS L. McKENNEY & JAMES HALL

History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs
Philadelphia: Published by Edward C. Biddle, 1836–44
AMERICAN PHILOSOPHICAL SOCIETY

Lo, the poor Indian! But, of course, the chiefs pictured in Childs & Lehman's superb colored lithographs after the paintings of Charles Bird King do look rather grand. Yet, the purpose of Thomas McKenney, who had been since 1823 director of the War Department's Bureau of Indian Affairs, was to stir public sentiment in favor of more humane treatment of native Americans. In order to have a record of the tribal chiefs, he had those who came to Washington to complain of oppression or to sign treaties painted by King, and it was these paintings in the War Department that were here reproduced.

In 1827 the Osage woman Mohongo, her husband, and several other Osage Indians had been lured away from their home on the Missouri River by a French-born adventurer who exhibited them for profit in Holland, Germany, and France. After two years he abandoned them. Happily, Lafayette befriended the group and financed their return to America, but on the voyage home Mohongo's husband and several others died of smallpox. McKenney in 1830 paid King $20 to paint the portrait of the woman and her child; James Hall's text told her unhappy story. He wondered "what were the feelings and the reflections of those wild savages, accustomed to roam uncontrolled through the deep forests, and over the boundless plains, when they found themselves among the habitations of an enlightened people, the objects of intense curiosity, and the prisoners of a mercenary keeper."

The first volume of the three-volume folio set was presented to the Philosophical Society by its authors and the publisher in March 1837. Thomas Jefferson and Peter Stephen DuPonceau, early presidents of the Society, had a special interest in American Indian material. Today the Society nurtures an unparalleled collection of manuscripts, books, and recordings on Indian linguistics, archaeology, ethnography, and history. There are copies of the first edition of the *History of the Indian Tribes* at the Library Company and at Bryn Mawr, and of other early editions at Haverford, the Historical Society, and the Athenaeum. The Philosophical Society owns the original manuscript of McKenney's *Sketches of a Tour to the Lakes* with watercolors tipped in.



112 ❧ MAXIMILIAN ALEXANDER PHILIPP, PRINZ VON WIED-NEUWIED

Travels in the Interior of North America
London: Ackerman and Co., 1843–44
FREE LIBRARY OF PHILADELPHIA

"This work is the most beautiful, faithful and vivid ever produced depicting the western plains and Indians," proclaimed the bibliographer Wright Howes in his description of Prince Maximilian's *Travels*. When the naturalist-explorer came to America in 1832, his purpose was to document the "natural face" of the upper Missouri country and to study the cultures of its native inhabitants. Accompanying the German nobleman on the two-year expedition was a young Swiss artist, Karl Bodmer, whose task it was to produce the visual images to complement the Prince's detailed journals. Together they traveled up the Missouri River from St. Louis through the present-day states of Missouri, Nebraska, and South and North Dakota, to Fort Mackenzie in Montana.

Upon their return to Europe in 1834, Maximilian and Bodmer spent several years preparing the work for publication. The text first appeared in German in 1839–40 and was later issued in French and English translations, each accompanied by an atlas of eighty-one magnificent lithographic plates. Maximilian's study of the Plains Indians, particularly the Mandans and Minitaris of the Dakotas, has never been superseded. Bodmer's illustrations captured the mystery of the land and its people with an accuracy and sensitivity that make his prints a major document and an aesthetic success.

This pristine set, with all the plates brilliantly hand-colored and the text printed on "imperial vellum" paper, came to the Free Library with other Americana of William M. Elkins. There are copies of the work in German, with the plates in black and white, at the Academy of Natural Sciences and the Philosophical Society, the latter presented to the Society in 1844 by Prince Maximilian.



113 ❧ EDWARD B. KERN

"You-Pel-Lay, or The Green Corn Dance of the Jemez Indians"
Watercolor, Jemez Pueblo, New Mexico, Aug. 19, [1849]
ACADEMY OF NATURAL SCIENCES

With bells on their ankles, striped leggings, and crowns of feathers, members of a Pueblo Indian tribe conduct a ritual dance. In August 1849 a United States military expedition under the command of Lieutenant James H. Simpson stopped for two days at the Jemez Pueblo while native militia and pack horses were added to the command. The expedition's civilian artists, Edward and Richard Kern of Philadelphia, took advantage of the halt to paint the Pueblo and some of its inhabitants. The Simpson Expedition had been ordered to proceed from Santa Fe on a punitive strike against the Navajo, who were raiding New Mexico settlements. Edward Kern was to make the first reliable map of the Navajo country; Richard was to "do portraits of chiefs, costume, scenery, ruins," and so on. Both brothers were adept as topographers and as artists.

The Kern brothers were in the vanguard of the artists whose depictions of the Far West made its places and people known to the American public. Their pictures of Canyon de Chelly, Inscription Rock, Mt. Taylor, the prehistoric ruins of Chaco Canyon, and the plans and views of the pueblos and the indigenous Indians recorded the newly acquired territory before photography in the field became feasible. Many of these were reproduced by chromolithography in the official government report of the expedition.

Trained in the drawing school of the Franklin Institute, the Kerns painted and sketched skillfully under the conditions of hardship and risk that a western expedition demanded. Indeed, Richard Kern's talent as a draftsman and cartographer cost him his life; he was killed by Indians while serving on the expedition to survey the 38th parallel. In the Academy's collection are sixty-nine watercolors and drawings to illustrate the 1849 report. They were given to the Academy in 1898 by Francis J. Duffy.

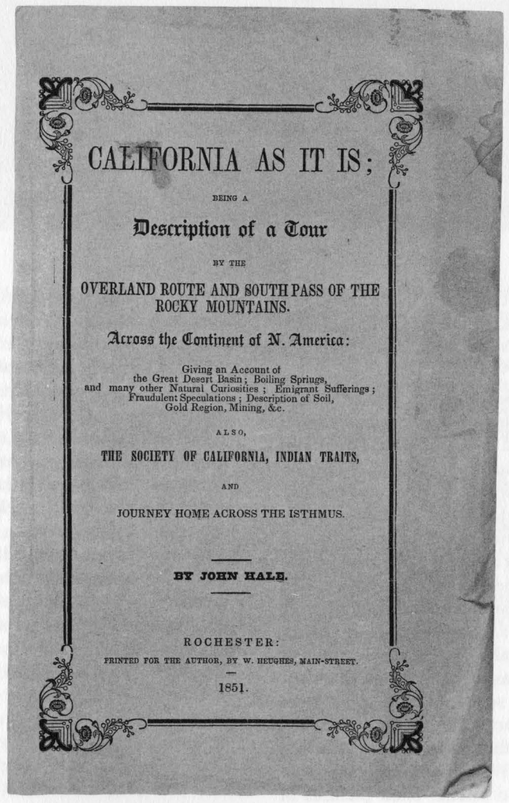
114 ❧ JOHN HALE

California As It Is; being a Description of a Tour by the Overland Route and South Pass of the Rocky Mountains. Across the Continent of N. America
Rochester: Printed for the Author, by W. Heughes, 1851
UNIVERSITY OF PENNSYLVANIA

The tales of huge nuggets were no fables, but only one in five hundred, John Hale thought, struck it rich. If Hale could succeed "in persuading even a few of my fellow-citizens to remain in a civilized country, who would otherwise be induced to emigrate to California," his purpose in writing this narrative, he said, would have been accomplished. *California As It Is* is his dyspeptic account of what he found, and what he did not like. Hale's tale of hardship and disillusionment is one of the rarest overland narratives of the California Gold Rush.

In April 1849 Hale left his wife and children in upstate New York to join the thousands of Forty-niners seeking gold. On much of his journey he was alone, not wanting to be caught in the snows of the Sierra Nevada because of his companions' delays. Snake Indians demanded his goods; a government supply train denied him aid. He did reach his goal, but once there had little good to say about California or his fellow gold-seekers. "While I was at Independence," he wrote of his experiences on the way west, "a man was shot down in one of the principal streets. I saw part of his shirt, which the hogs had torn from his body, while lying in the street. But this did not create much excitement." In California most of the citizens were so depraved that even a cholera epidemic did not bring them "to suitable reflections," presumably of the world to come. Even the land's agricultural potential Hale thought negligible: "it is a miserable country for farming."

California As It Is was a slight publication issued at the author's own expense and it became one of the rarest of the overland travel narratives. It was purchased by Robert Dechert in 1960 and came to the University of Pennsylvania as part of his rich lode of works devoted to the early exploration of North America and the crossing of the Plains and Rockies. Other significant collections of Western Americana are at the Rosenbach, the Free Library, and the Library Company.



CALIFORNIA AS IT IS;

BEING A

Description of a Tour

BY THE

OVERLAND ROUTE AND SOUTH PASS OF THE ROCKY MOUNTAINS.

Across the Continent of N. America:

Giving an Account of
the Great Desert Basin; Boiling Springs,
and many other Natural Curiosities; Emigrant Sufferings;
Fraudulent Speculations; Description of Soil,
Gold Region, Mining, &c.

ALSO,

THE SOCIETY OF CALIFORNIA, INDIAN TRAITS,

AND

JOURNEY HOME ACROSS THE ISTHMUS.

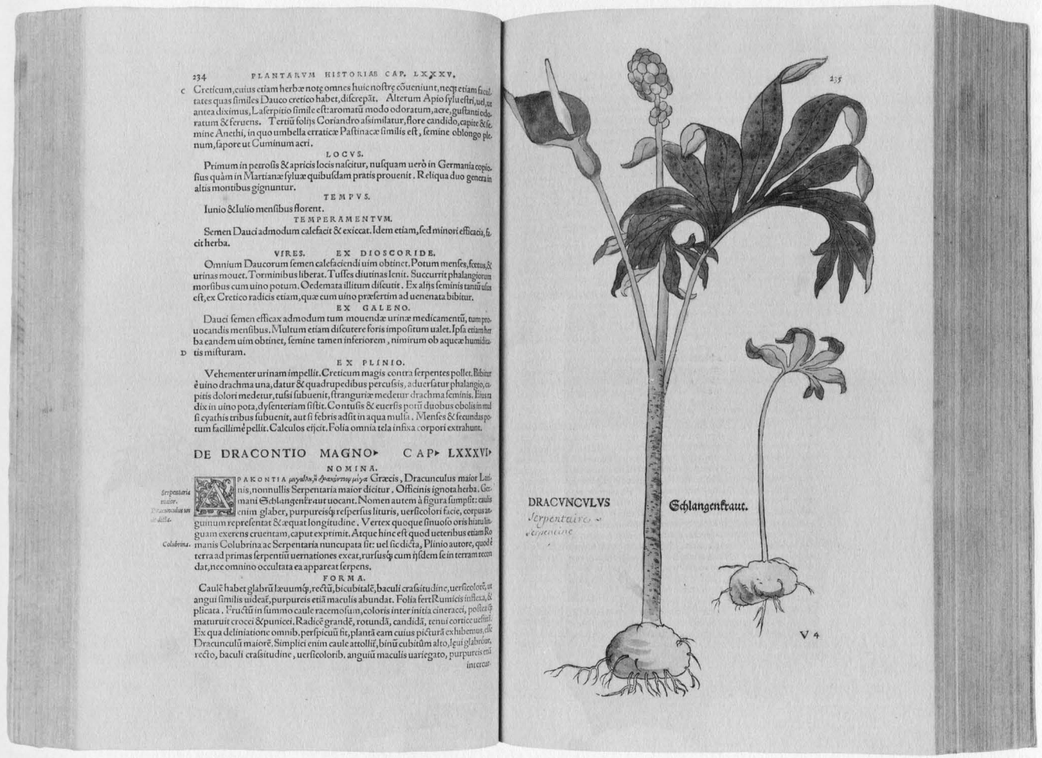
BY JOHN HALE.

ROCHESTER:

PRINTED FOR THE AUTHOR, BY W. HEUGHES, MAIN-STREET.

1851.

Natural History



234 PLANTARVM HISTORIAE CAP. LXXXV.

Creticum, cuius etiam herbæ note omnes huic nostræ cõueniunt, nec tantum facultates quas similes Dauco cretico habet, discrepat. Alterum Apio syluestri, ut ea antea diximus, Laserpitio simile est: aromatis modo odoratum, acre, gustantiq; ardorem & feruens. Tertiũ foliis Coriandro assimilatur, flore candido, capite & semine Anethi, in quo umbella erraticæ Pastinacæ similis est, semine oblongo plenum, sapore ut Cuminum acri.

LOCVS.

Primum in petrosis & apricis locis nascitur, nusquam uerò in Germania copiosius quàm in Martianæ sylvæ quibusdam pratis prouenit. Reliqua duo genera in altis montibus gignuntur.

TEMPVS.

Iunio & Iulio mensibus florent.

TEMPERAMENTVM.

Semen Dauci admodum calefacit & exiccat. Idem etiam, sed minori efficacia, facit herba.

VIRES. EX DIOSCORIDE.

Omnium Daucorum semen calefaciendi uim obtinet. Potum menses, fœtus & urinas mouet. Torminibus liberat. Tusses diutinas lenit. Succurrit phalangiorum morsibus cum uino potum. Oedemata illitum discutit. Ex alijs seminis tamen usus est, ex Cretico radicis etiam, quæ cum uino præsertim ad uenenata bibitur.

EX GALENO.

Dauci semen efficax admodum tum mouendæ urinæ medicamentũ, tum prouocandis mensibus. Multum etiam discutere foris impositum valet. Ipsa etiam herba eandem uim obtinet, semine tamen inferiorem, nimirum ob aquæ humiditatis misturam.

EX PLINIO.

Vehementer urinam impellit. Creticum magis contra serpentes pollet. Bibitur è uino drachma una, datur & quadrupedibus percussis, adiuuatur phalangio, capitis dolori medetur, tussi subuenit, stranguriæ medetur drachma seminis. Eiusdem in uino pota, dysenteriam sistit. Contusis & ueteris potui datubus cibolia in singula cyathis tribus subuenit, aut si febris adsit in aqua mulsa. Menses & secundas potum facillimè pellit. Calculos ejicit. Folia omnia tela infixa corpori extrahunt.

DE DRACONTIO MAGNO. CAP. LXXXVI.

NOMINA.

DRACONTIA μεγάλη, ὀφιόσπαστος μείζων Græcis, Dracunculus maior Latinis, nonnullis Serpentaria maior dicitur. Officinis ignota herba. Germani Schlangenkraut eam uocant. Nomen autem à figura sumpsit: caulis enim glaber, purpureis & respersus lituris, uersicoloris facie, corpus anguinum representat & æquat longitudine. Vertex quoque sinuoso oris hiatu linguam exerens cruentam, caput exprimit. Atque hinc est quod ueteribus etiam Dracontia Colubrina ac Serpentaria nuncupata sit: uel sic dicta, Plinio autore, quòd terra ad primas serpentiũ uernationes exeat, rursusq; cum his idem se in terram recondat, nec omnino occultata ea appareat serpens.

FORMA.

Caule habet glabrũ leuemq;, rectũ, bicubitalẽ, baculi crassitudine, uersicolorẽ, ut anguis similis uideas, purpureis etiã maculis abundat. Folia fert Ranicis ficifolia, & plicata. Fructũ in summo caule racemosum, coloris inter initia cineracei, postea rubri maturuit croceo & punicei. Radicẽ grandẽ, rotundã, candidã, tenui cortice uestitã. Ex qua deliniatione omnib. perspicuũ fit, planta eam cuius picturã ex hibernis ostendimus, Dracunculi maiorẽ. Simplici enim caule attollit, binũ cubitũm alto, leui & glabro, recto, baculi crassitudine, uersicolorib. anguinũ maculis uariegato, purpureis etiã interca-

DRACVNCVLVS Serpentaria Dracontium

Schlangenkraut.

115 ❧ LEONHARD FUCHS

De Historia Stirpium Commentarii
Basel: Officina Isingriniana, 1542
ACADEMY OF NATURAL SCIENCES

Fuchs's "Commentaries on the History of Plants" was, the editors of *Printing and the Mind of Man* stated, "perhaps the most celebrated and most beautiful herbal ever published." It set a new standard for accuracy. Following the example of Otto Brunfels in his 1530–36 *Herbarium Vivae Icones*, Fuchs broke with the age-old tradition of merely copying the crude, often stylized pictures of plants from earlier sources. He commissioned the illustrators to draw from life and recognized the high quality of their work by including portraits of the two artists and the engraver in his book.

Fuchs, a professor of medicine, sought to enhance the knowledge of *materia medica* by picturing and describing as many useful plants and herbs as he could. There were 520 of them, including a number of recently discovered American plants. Among these was a description and illustration of American Indian corn, or *Zea mays*, then believed to have come from Turkey, and hence called Turkish corn. Most important was the attention Fuchs gave to northern European subjects, since earlier herbals were dominated by the Mediterranean plants which had been described in classical works. Logically, the species were arranged alphabetically in order of their Greek names, generally dating from Theophrastus.

The Academy's collection of herbals is appropriately rich. The Library Company, thanks to the botanical interests of James Logan, also boasts a respectable collection of early herbals, as does Bryn Mawr through the zeal of Conway Zirkle. Both those libraries possess a copy of the 1542 Fuchs, as do the University of Pennsylvania and Temple.



116 ❧ CONRAD GESNER

Historiae Animalium
Zurich: Apvd Christ. Froschovervm, 1551–87
ACADEMY OF NATURAL SCIENCES

Before Wild Turkey became a brand of bourbon whiskey, Conrad Gesner, physician and professor of philosophy at the University of Zurich, pictured one in his zoological encyclopedia. The five-volume set was by far the most extensive work on animals up to then published, and its author has been hailed as the "Father of Zoology." From earlier Hebrew, Greek, and Latin sources Gesner culled all the information that was available to him. To be sure, that information included not only accounts of animals brought back from the New World by the early explorers, but legendary ones given authenticity by centuries of naturalists from Aristotle and Pliny to Gesner's own day. Earlier bestiaries had been a mixture of fact and fiction. Gesner preserved a healthy skepticism about the mythic beasts although he recorded some of them.

The scope of the work comprehended mammals, birds, fish, and reptiles, and the text gave their uses in medicine, nutrition, and transportation, as well as their places in history and literature. The names of the animals are listed in various languages, and are arranged in alphabetical order according to their Latin ones. The woodcuts are a fetching feature of the work. Most were made from Gesner's own drawings; others, such as Dürer's rhinoceros, were borrowed from sundry sources. The illustrations were, however, the first real attempt to represent animals from nature.

The Academy's set is a mixed one of the first and second editions. It was a gift of Dr. T. B. Wilson. James Logan's copy, ordered by him in 1743, "to be had very cheap," now in the Library Company, is comprised of all first editions. Bryn Mawr has a set of the later edition. The folio multi-volume set was abbreviated and issued in popular form in several languages, among them a 1607 version by Edward Topsell, *The Historie of Foure-footed Beastes*. Some of these are to be found at Bryn Mawr, the Library Company, the University of Pennsylvania, the College of Physicians, and the Academy.

117 ❧ HANS SLOANE

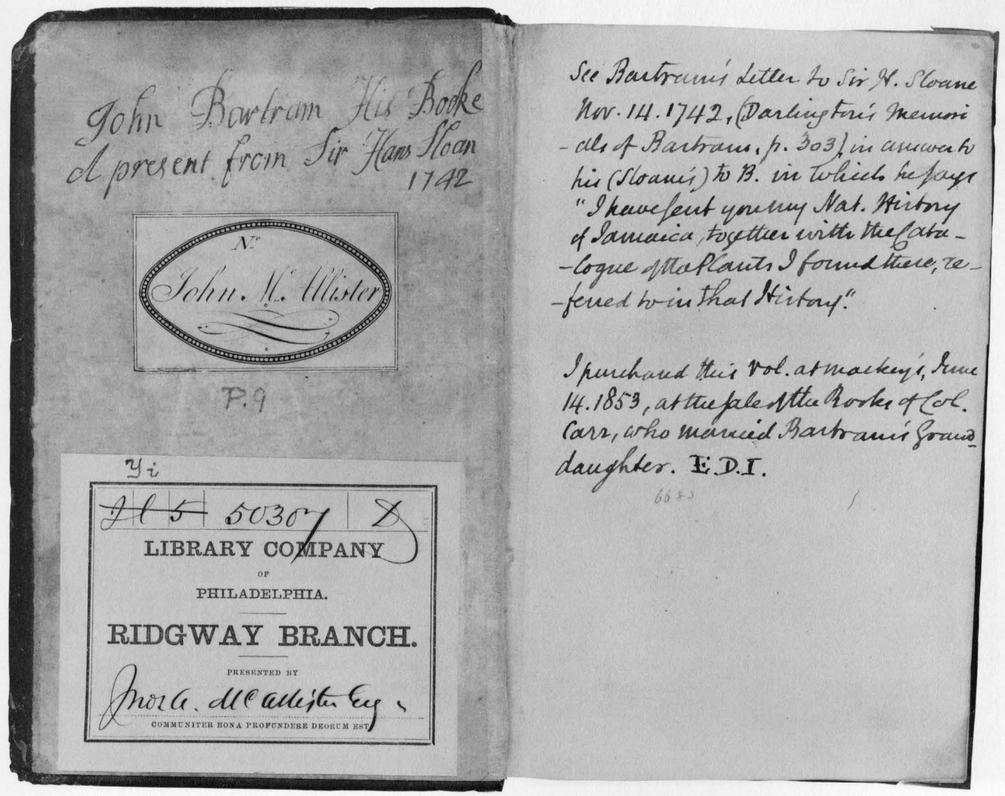
Catalogus Plantarum quae in Insula Jamaica Sponte proveniunt
London: Impensis B. Brown, 1696
LIBRARY COMPANY OF PHILADELPHIA

O! Mickle is the powerful grace that lies
In herbs, plants, stones, and their true qualities;
For nought so vile that on earth doth live
But to the earth some special good doth give.

Sir Hans Sloane, the wealthy, professionally-educated physician and president of the vaunted Royal Society, and John Bartram, the self-taught Quaker farmer and natural naturalist, would have shared Shakespeare's sentiments. Through the intermediacy of the London mercer and natural history amateur Peter Collinson, to whom James Logan and Benjamin Franklin had praised Bartram, he became known to many of the English virtuosi, including Sir Hans. Ranging in his collecting expeditions from upper New York to northern Florida, the Philadelphia naturalist gathered many specimens, chiefly botanical, which he sent over to seekers after the new and unusual in England who were making herbaria and gardens with exotic plants. One of these was Sloane, a voracious collector of plants, birds, insects, coins, jewelry, and manuscripts, whose vast accumulation became the nucleus of the British Museum.

Sloane, as a young man, after his medical training, went to the West Indies, where his predilection for natural history led him to amass 800 American specimens for this work and a major two-volume quarto account of his travels in several Caribbean islands with a natural history of Jamaica, his only sizeable publications. His friends included most of the intellectuals of England—Newton, Halley, Ray, Locke, and Pepys—as well as the Swedish giant of natural history, Linnaeus. It was Linnaeus who called Bartram the greatest contemporary "natural botanist" in the world for the pioneer experiments in hybridization he conducted at his botanical garden in Kingsessing, then on the fringe of Philadelphia. In return for Bartram's shipments of fossils, insects, seeds, and plants, Sloane in 1742 sent him both his works, which the recipient called a truly "noble present." It is significant that, after the example of the Royal Society which Sir Hans headed, Bartram suggested to Franklin the formation of the American Philosophical Society.

In the 1880s John A. McAllister gave the Library Company his book collection. McAllister bought the Sloane in 1855 at the sale of the early Philadelphia book collector, lawyer Edward Duffield Ingraham, who had acquired it two years earlier at the auction of the books of Col. John Carr, the husband of Bartram's granddaughter. Many manuscripts of John Bartram are in the collection of the Historical Society.





118 ❧ MARK CATESBY

The Natural History of Carolina, Florida, and the Bahama Islands
London: Printed at the Expence of the Author; and Sold by W. Innys, R. Manby, Mr. Hauksbee, and by the Author, 1731–43
BRYN MAWR COLLEGE

Mark Catesby's *Natural History* is the most famous 18th-century book with colored plates of American plant and animal life, and the earliest to picture American birds in color.

The British naturalist spent the years 1712–19 and 1722–26 in America, traveling through the southern colonies and the Bahamas collecting specimens and making drawings. Upon his return to England he continued to receive plant and animal specimens from John Clayton, John Bartram, and others in America. With the gathered material he undertook the publication of his research, engraving almost all the plates himself and coloring them as well. There are 200 illustrations of birds, fish, reptiles, mammals, insects, and plants. With them Catesby introduced a new genre of bird art, being the first to depict them in naturalistic settings, combining botany with ornithology. Posthumous editions in 1754 and 1771, using the original plates, are testimony to the work's reputation and popularity.

This copy was given to Bryn Mawr by Emily Fox Cheston. Catesby's massive volumes were popular in Philadelphia. In 1847 Dr. Thomas B. Wilson, the library of the Academy of Natural Sciences' greatest benefactor, gave it a copy of the first edition bound in contemporary vellum. Comparatively recently it was ascertained from the shelf-marks in purple ink that it had formerly belonged to Horace Walpole of Strawberry Hill. There are also copies of the 1731–43 printing at the University of Pennsylvania and the Historical Society. The Academy of Natural Sciences, the Library Company, and the Philosophical Society have the second and third editions with the same plates as in the earlier issue.

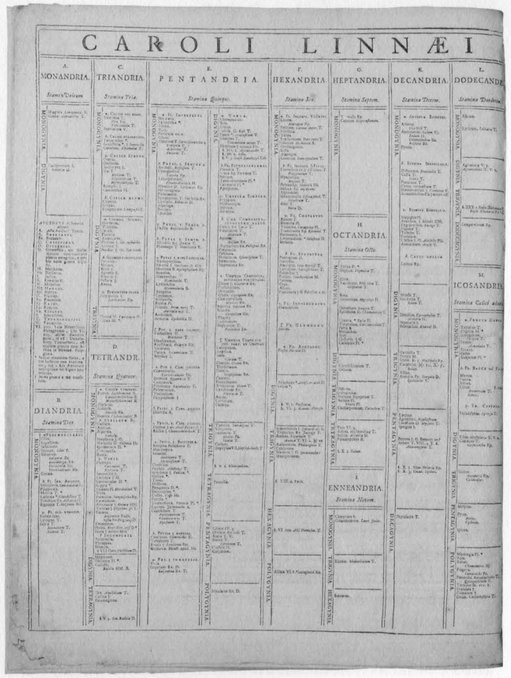
119 ❧ CARL VON LINNÉ

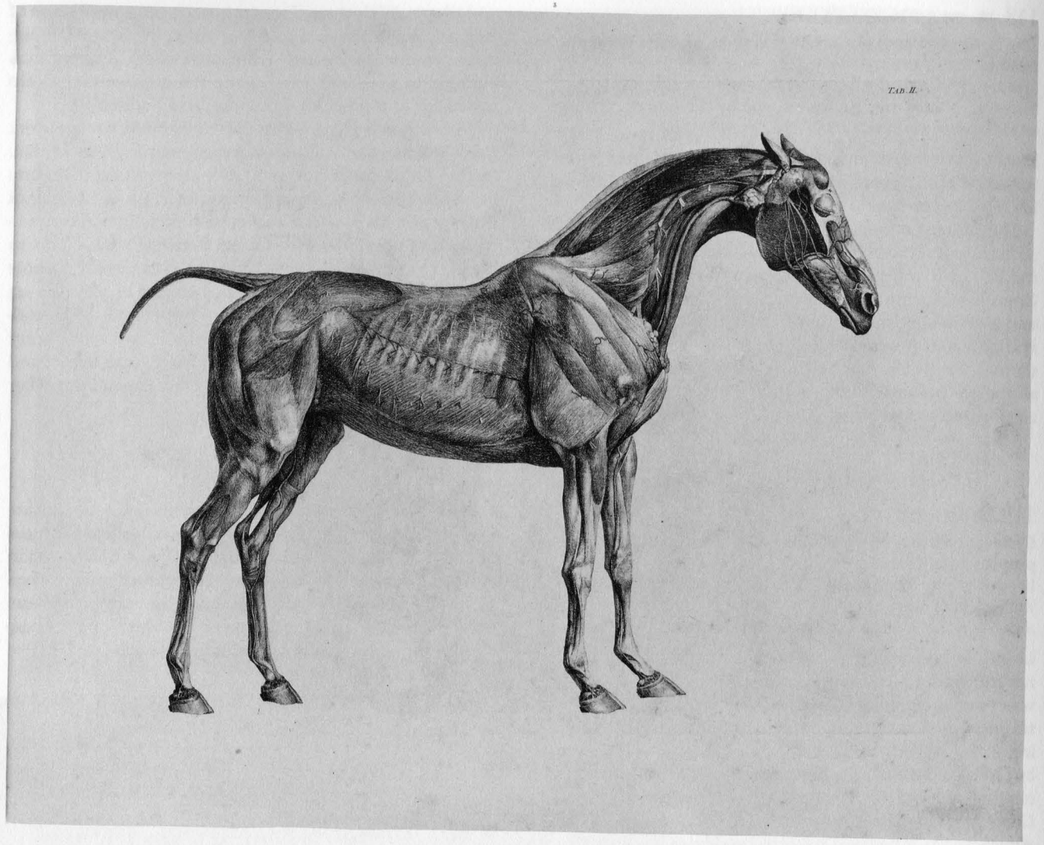
Systema Naturae, sive Regna Tria Naturae systematice proposita per Classes, Ordines, Genera, & Species
Leyden: Apud Theodorum Haak. Ex Typographia Joannis Wilhelm de Groot, 1735
ACADEMY OF NATURAL SCIENCES

Linné, or Linnaeus, created order out of the fecundity of nature's variety. His seven folio sheets, written when he was twenty-eight years old, are the beginning of modern taxonomy. He not only devised a useful method of classifying living organisms by class, order, genus, and species, but he also developed a binomial, or two-word, system of naming species. (For instance, *Ursus* is the genus of bears; *Ursus horribilis* is the grizzly bear, *Ursus americanus* the American black bear.) The system had been suggested earlier by others, notably the Swiss botanist Kaspar Bauhin, but Linné was the first to apply it universally. For botany Linné constructed a scheme of twenty-four classes dependent on the number, union and relative length of the stamens, and divided these classes into orders according to the number of stiles. This system of classification was opposed by many as being artificial, and did not survive. The binomial method of naming was, however, universally adopted.

A copy of the 1735 *Systema Naturae* arrived in Philadelphia the year it was published. The London mercer and naturalist Peter Collinson sent one to his friend James Logan. "I have put them [the sheets] into the hands of J. Bartram to examine them," the Philadelphian told Collinson, adding that he had taught Bartram, the "Botanist by nature," enough Latin to understand the tables and had lent him a microscope the better to examine the plants. Alas, the Logan copy of the first edition has disappeared, but his copies of eight other works by Linné are still on the shelves of the Library Company. Interestingly enough, the Historical Society has John Bartram's copy of the 1754 second edition of the *Systema Naturae*.

Today the only copy in the city of the excessively rare first edition of 1735 is at the Academy of Natural Sciences which has, as befits an institution dedicated to research in systematic biology, an impressive collection of the writings of the Uppsala professor. The folio *Systema Naturae* was presented to the Academy by one of its library's major benefactors, Dr. T. B. Wilson of Newark, Delaware.





120 ❧ GEORGE STUBBS

The Anatomy of the Horse
London: Printed by J. Purser, for the Author, 1766
LIBRARY COMPANY OF PHILADELPHIA

No one could paint horses the way George Stubbs did. He was a favorite of the landed gentry, who spent much of their time raising horses, riding them, and racing them at Epsom, Newmarket, and the other tracks of England. No one matched Stubbs's ability to define the structure of a horse in detail, and at the same time make his patrons look as elegant as their city cousins. He became known as the Joshua Reynolds of the horsy set.

The artist, the son of a horse-groomer, became interested in art at an early age. At first he copied paintings for the Earl of Derby but lost his commissions by quarreling about which pictures he would work on. Thenceforth he declared "he would look into nature for himself, and consult and copy her only." It took a strong stomach to accomplish his ends insofar as horses were concerned. Stubbs was a perfectionist. He retired to a lonely farmhouse with no company but his "niece," Miss Mary Spender, and there set about capturing the anatomical details of a horse on paper. He devised an apparatus to hang a dead horse, which he proceeded to dissect layer by layer. When the smell of a stripped carcass became too much to bear, Stubbs replaced it. Tradition has it that the equine anatomist was so strong that he alone carried each new dead horse up the narrow staircase to his workroom.

One of the results of his extensive research was *The Anatomy of the Horse*, one of the few works he engraved. It consisted of twenty-four huge plates showing the layers of skin, flesh, muscles, and bones that make up the bodily form and substance of a horse. It took him ten years to finish the work. If his painting earned him the sobriquet of a country Reynolds, his engravings merit him the rank of a Vesalius of the horse. Other copies in the city are at the University of Pennsylvania and the College of Physicians.

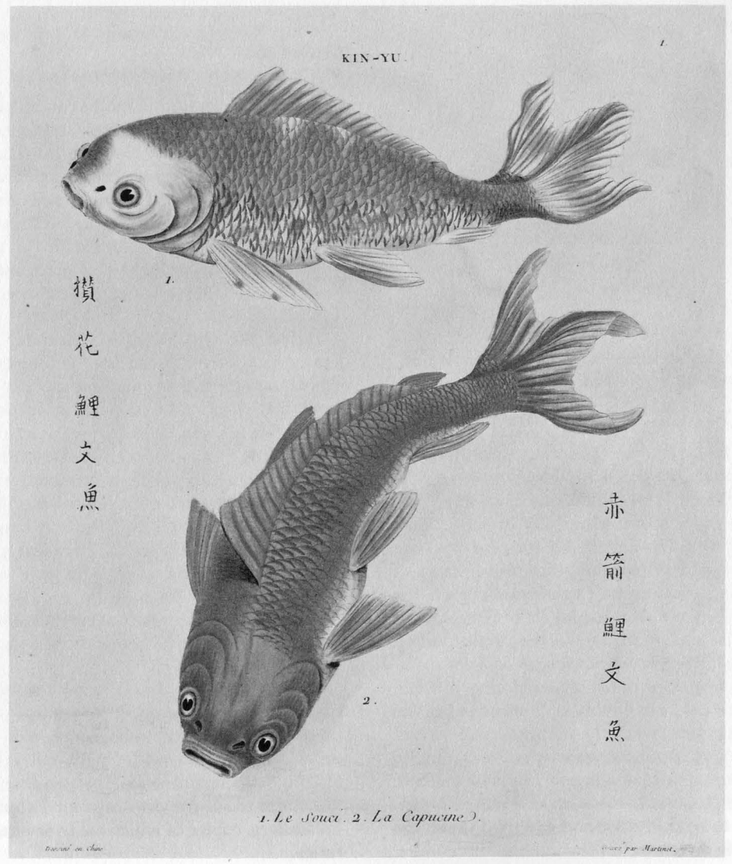
121 ❧ EDME LOUIS BILLARDON DE SAUVIGNY

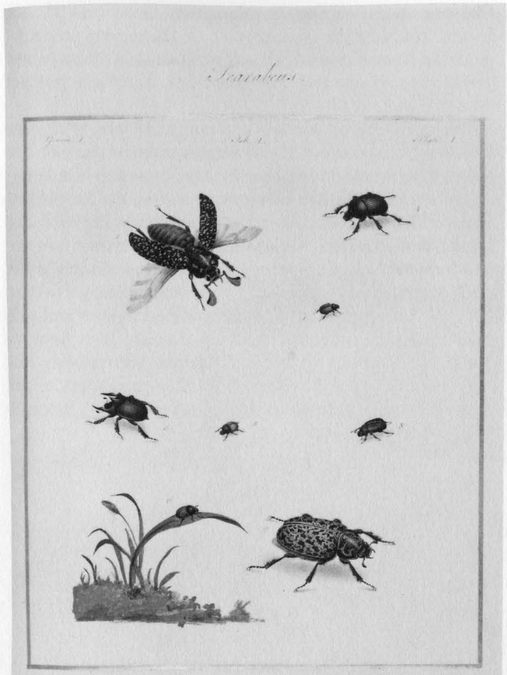
Histoire Naturelle des Dorades de la Chine
Paris: De l'Imprimerie de Louis Jorry, 1780
ACADEMY OF NATURAL SCIENCES

The golden color glows in the hand-coloring of the forty-eight engraved plates by François-Nicolas Martinet that make this, the first European book about goldfish, unusual and dramatic. Goldfish are a form of domesticated wild carp native to China, where they were cultivated as early as 960 A.D. Some of the plates were copied from a twenty-foot-long scroll executed in Peking in 1722 and sent by the Jesuits to Paris; others were modelled on a set of thirty-five paintings, now lost. Seven breeds of "*kin-yu*," or goldfish, were depicted, a number with fanciful names, such as "the Sleeper," "the Caperer," and "the Lettered Fish," which, however, may not be of Chinese origin.

The text of Billardon de Sauvigny, although quite overshadowed by the plates, gives a brief description of the Chinese, their empire, fundamental laws, and classic books, followed by an account of the seven kinds of goldfish. It ends abruptly by posing questions which "open a vast field of research for naturalists, and have not yet attracted their attention."

The authority on the work, George Hervey, who published a translation of the Peking scroll and part of the *Histoire*, was able to locate only four copies of the latter. These are in the British Library in London, the Musée National d'Histoire Naturelle in Paris, possibly in the Badische Landesbibliothek in Karlsruhe, and, of course, in the Academy of Natural Sciences. The copy on exhibit is the only complete one, having all forty-eight plates. Furthermore, it is decorated with an illuminated manuscript title and a portrait, probably of Henri Léonard Jean Baptiste Bertin, the secretary of state of France, whose copy this may have been. Ichthyology is well represented in the Academy's library, and is an active area of ongoing research by the Academy's staff.





122 ❧ THOMAS MARTYN

The English Entomologist. Exhibiting all the Coleopterous Insects found in England
London: 1792
UNIVERSITY OF PENNSYLVANIA

The beauty of the beetle has never been so exquisitely portrayed. Small wonder that the artist-author received gold medals for his work from Pope Pius VI, the Emperor Joseph II, Ferdinand IV of Naples, and Charles IV of Spain.

This special copy of *The English Entomologist* contains forty-two vellum leaves of original gouache paintings of insects. Each page, as well as the English and French title pages, is enclosed in a gold-leaf frame. An oval watercolor portrait of the artist-author appears in the upper portion of the frontispiece. Martyn, entomologist and conchologist, is not to be confused with his contemporary, another Thomas Martyn, professor of botany at Cambridge University. The painter of insects, which he portrayed with almost microscopic fidelity, conducted a drawing academy in Covent Garden for youths "whose principal requisite for their introduction is the possessing of natural Genius for Drawing and Painting, to be cultivated and executed under his immediate and sole direction."

[1] The University of Pennsylvania's volume originally belonged to William Beckford, dilettante, author of the gothic novel *Vathek*, and son of the wealthy Alderman Beckford who built Fonthill Abbey. The historian of English collecting, Seymour De Ricci, wrote that Beckford's bizarre tastes led him to accumulate not "a library, in the proper sense of the word" so much as "a cabinet of bibliographical rarities and freaks, each one a gem of its kind." This book is just such a gem. It was auctioned in the May 1817 portion of the Fonthill Library sale, then fetching seventeen guineas. Later the English collector Charles Butler of Hatfield owned it, and it eventually reached the University of Pennsylvania through the Friends of the Library, assisted by a gift from Mrs. John Frederick Lewis, Jr.

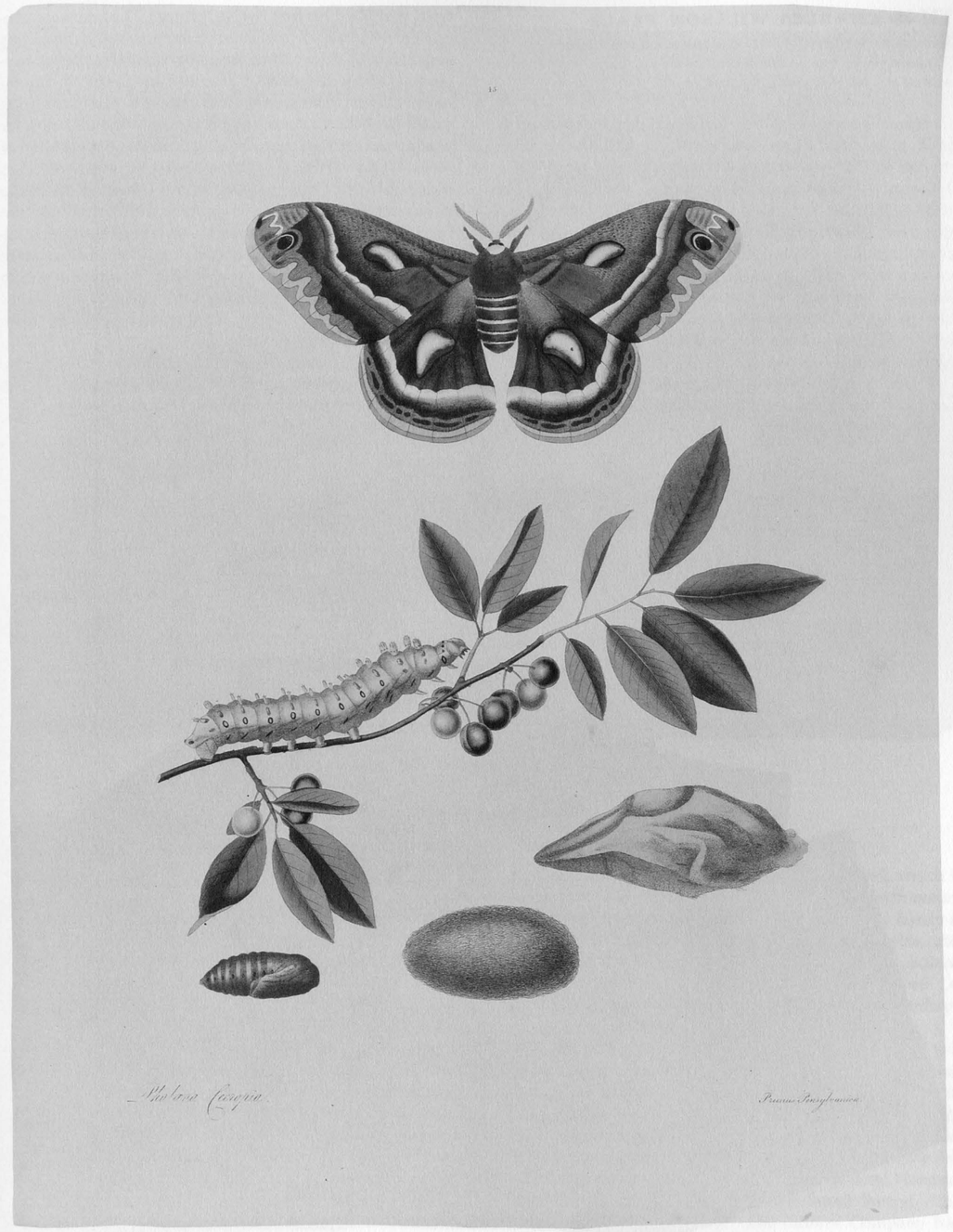
123 ❧ JOHN ABBOT

The Natural History of the Rarer Lepidopterous Insects of Georgia
London: Printed by T. Bensley, for J. Edwards; Cadell and Davies; and J. White, 1797
ACADEMY OF NATURAL SCIENCES

Butterflies are beautiful; moths can be large; some are rare. Rare, too, is John Abbot's handsome work on the butterflies and moths of Georgia. He came from England to Georgia in 1776 to spend his entire life studying and illustrating the rich natural life of his adopted home. Trained as an artist, not as a scientist, Abbot supported himself selling natural history specimens to collectors in the United States and abroad. He painted more than 5,000 watercolors of birds and insects, yet fewer than 200 of them were ever published.

Unlike the ornithologists Alexander Wilson and John James Audubon and the later entomologist Thomas Say, Abbot was content to let others publish his findings, preserve his specimens, and gain the vicarious glory. His sole attempt to get his work in print and on prints was the submission of 104 watercolors of butterflies and moths with accompanying text for the consideration of James Edward Smith, founder and president of the Linnean Society of London. Acting as editor, Smith arranged the contents, added scientific names and a bit of text, put a French translation opposite the English, and gave Abbot full credit in his Introduction. As Catesby had done and Audubon would do, the artist-naturalist included relevant plants with his main subjects, giving the illustrations a naturalistic touch.

The Academy's splendid copy was the gift in 1976 of Charles Dickey. The most appealing entomological volumes—but, alas, not published books—in the Academy collections are those made by Titian Ramsay Peale in which his original specimens are preserved on sunken mounts. Peale also made the drawings for Thomas Say's *American Entomology*, copies of which are in several Philadelphia libraries.



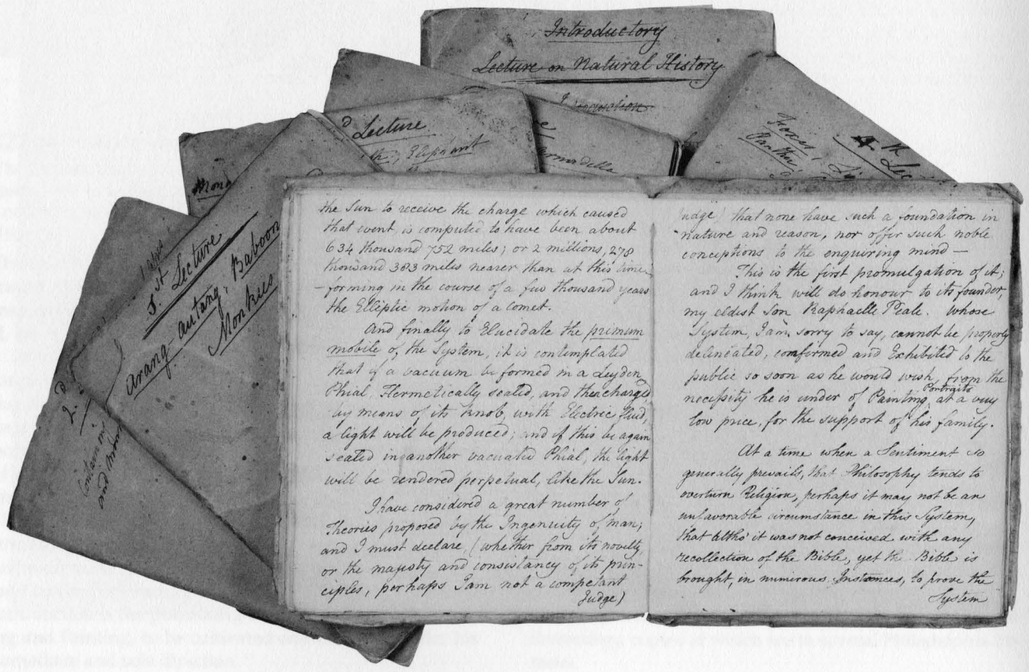
124 ❧ CHARLES WILLSON PEALE

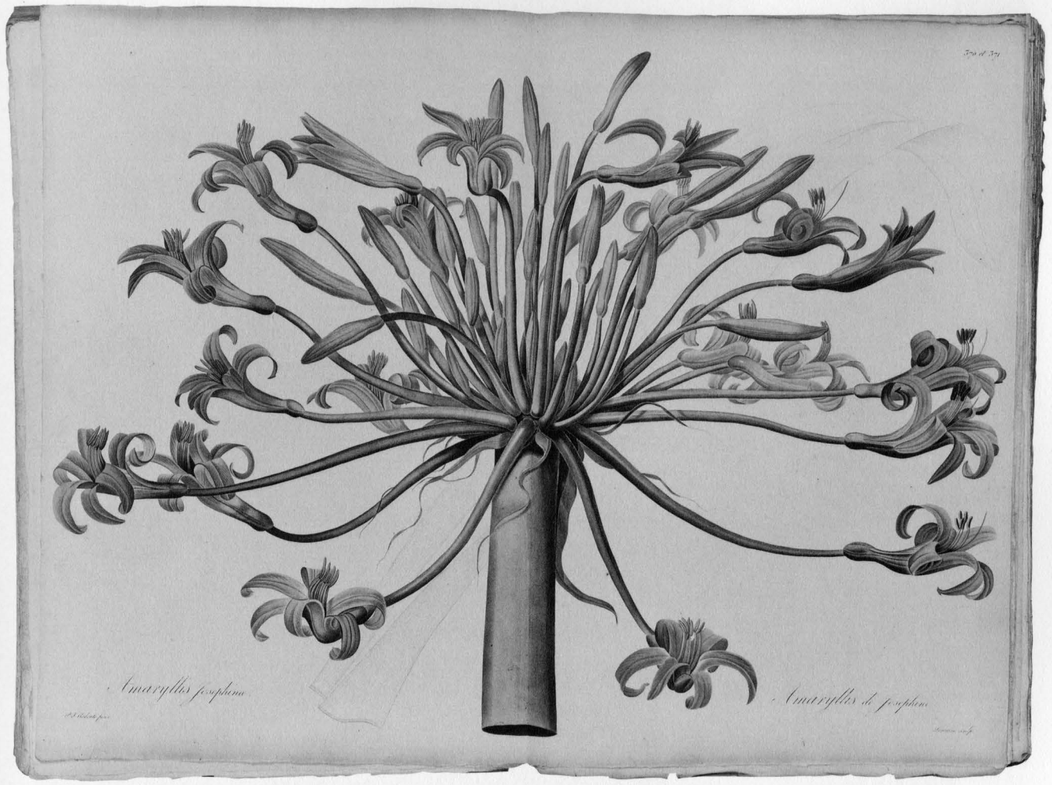
Autograph Manuscript of Lectures on Natural History
[Philadelphia,] 1799–1802
ACADEMY OF NATURAL SCIENCES

Charles Willson Peale's forty lectures "were the most comprehensive effort by an American up to that time to summarize all that was known on mammals and birds." His Museum—with its mounted specimens, live creatures on display outside, and wide range of subject matter—was designed to open the book of nature to all its visitors. To complement the exhibition, Peale planned to give lectures twice a week for four months from November to February. Actually, there were twenty-seven sessions in the 1799–1800 series, and thirty-nine in the second. The introductory lecture of each course, later published, was given at the University of Pennsylvania, the rest at the Museum.

In the lectures, coloring some of his accounts with personal experience, he described nearly 200 quadrupeds, material that filled his first twelve lectures. The rest were concerned with birds, for Peale's collection could boast 765 specimens of these. Most amusing was his complaint-in-passing about the difficulty caused by Greek and Latin names: "Hard names almost totally destroy the good effects which the study of Botany might be to mankind. They deter many from attempting a knowledge of the classification of Plants—and with many of those persons who pretend to make a study of this pleasing science, their heads get so filled with those abominable long and difficult names, that there is no room left to contain any thing about the qualities." Peale wanted through his lectures to make nature accessible to anyone who would study it directly, and to demonstrate that order and harmony ruled in nature and could rule in human society, if only man would learn from the world around him.

The major archives of the papers of Charles Willson Peale and his family belong to the Philosophical Society. The records of Peale's Museum are at the Historical Society.





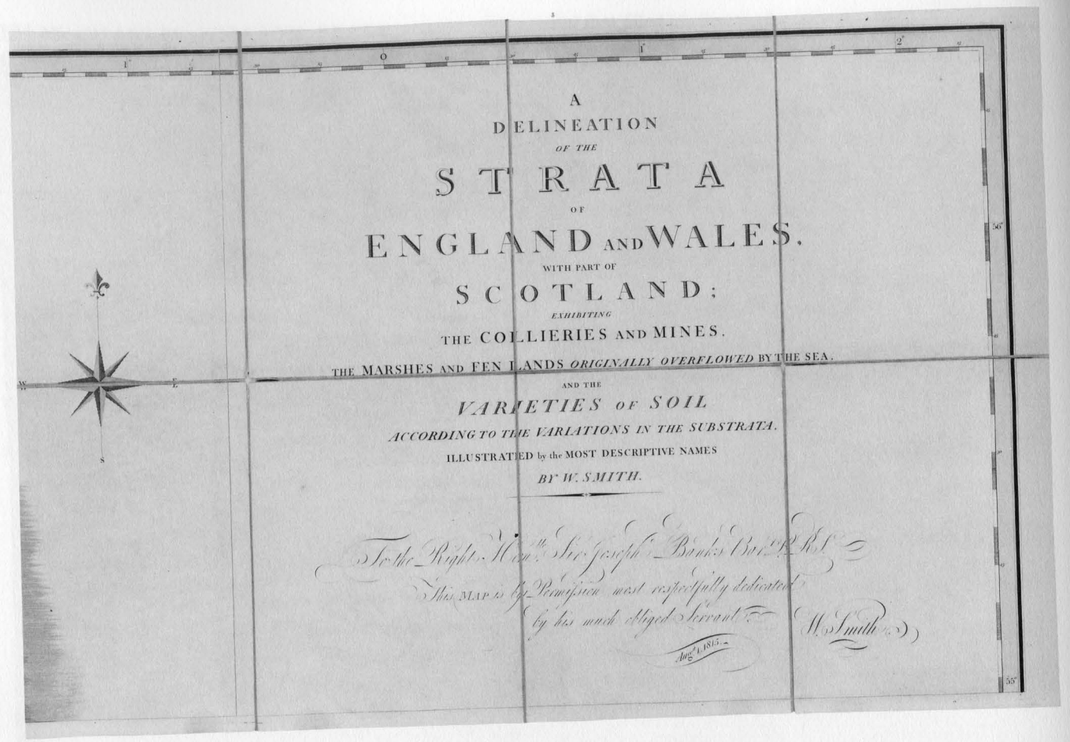
125 ❧ PIERRE JOSEPH REDOUTÉ

Les Liliacées
Paris: Chez l'Auteur. De l'Imprimerie de Didot jeune, 1802–16
ACADEMY OF NATURAL SCIENCES

The most celebrated flower painter of his day, indeed one of the most popular in the history of botanical art, Pierre Joseph Redouté was called the "*Raphaël des fleurs*." He served as a court painter to Louis XVI and Marie Antoinette, and survived the Revolution into the Bonaparte era. The original watercolors for *Les Liliacées*, painted on vellum, that had belonged to the Empress Josephine realized $5,000,000 at auction in 1986. Under the patronage of Josephine, the work in its published form with 488 color printed stipple engravings was issued over a period of fourteen years in eighty installments making up eight volumes.

In his preliminary discourse Redouté, who was artist, editor, and his own publisher, announced that he had chosen the lily family for its variety of forms and promised that "the brilliant series will be drawn, engraved, and colored with all the fidelity that science can desire, and, which is more difficult, with the luxury of detail with which nature has embellished them." In fact, not only the lily family is represented but selected members of the amaryllis, iris, and orchid families. A masterpiece of illustration, botanically and aesthetically, resulted. Redouté followed *Les Liliacées* with the three-volume *Les Roses*, 1817–24, perhaps more delicate but not so colorful.

The Academy's copy of *Les Liliacées* was bequeathed to it by its former president, William Maclure, in 1835. It was part of his library of some 4,000 books brought back to Philadelphia after his death from the utopian community at New Harmony, Indiana, which he had helped to found and where he for a while lived. Another copy of *Les Liliacées*, surprisingly enough, came to the Pennsylvania Hospital from the collection of Dr. Benjamin Smith Barton, "the father of American botany." The Library Company has three volumes of it. Examples of *Les Roses* are not only in the Academy's collection, but also at Bryn Mawr.



126 ❧ WILLIAM SMITH

A Delineation of the Strata of England and Wales, with part of Scotland

London: Published by J. Cary, 1815

ACADEMY OF NATURAL SCIENCES

Reliance on the "testimony of rocks" rather than on biblical chronology for the knowledge of the history of the world began with such men as William Smith. As a schoolboy in Oxfordshire, Smith had been fascinated by fossils. In his young manhood he became an expert on the succession of geologic strata. His extensive travels as an engineer, specializing in drainage, irrigation, and mining, combined with his knowledge of fossils, enabled him to date the successive strata of the earth with authority for the first time as early as 1799.

Smith spent the next fifteen years compiling his famous map of the strata of England and Wales. The almost nine-foot long, six-foot high map was created with the help of an immense engraved topographical chart provided for the scientist by the publisher Cary. On its publication in 1815, Smith was awarded a £50 premium by the Society of Arts. His fame as the "Father of English Geology" was thereby assured, but so was his poverty. He had sacrificed his earnings and estate to complete the map; old age, ill health, and poor investments combined to bankrupt him. A small government pension was his only support, even while his reputation grew. His position as the founder of stratigraphic geology stood then and stands now unquestioned.

The giant map was given to the Academy by its president, William Maclure, himself a geologist whose own 1817 geological map of the United States east of the Mississippi was the first to be published in America. It is significant that an entry in Smith's diary for September 29, 1815 reads: "Mr. Maclure, geologist from America, called." There are extensive collections of American geological reports and atlases in the Academy and in the Library Company.

127A ❧ JOHN JAMES AUDUBON

Birds of America; from Original Drawings

London: Published by the Author, [1827–38]

AMERICAN PHILOSOPHICAL SOCIETY

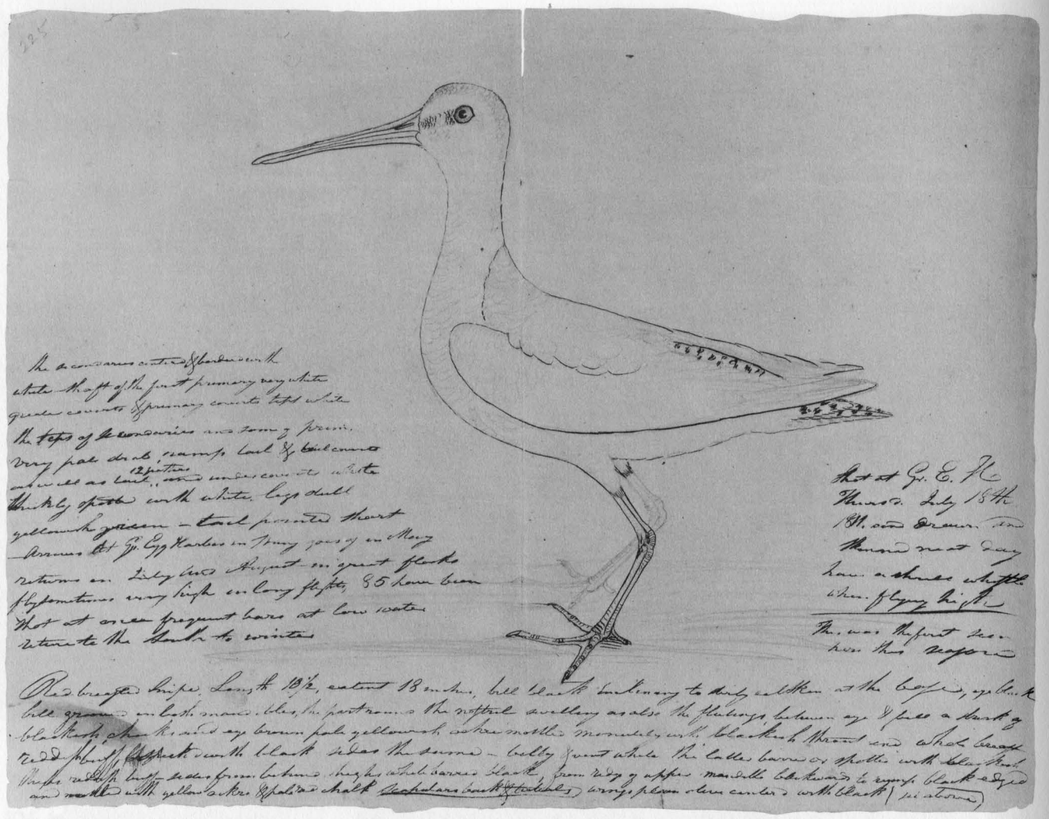
127B ❧ JOHN JAMES AUDUBON

Original Sketch and Autograph Manuscript Description of Red-Breasted Snipe

Pen and ink, Great Egg Harbor, [New Jersey, July 18,] 1811

HAVERFORD COLLEGE





Superlatives fail to describe this five-volume elephant folio set of John James Audubon's *Birds of America*. With consummate mastery he portrayed all 489 of the then-known species in North America, rendering them, insofar as the limits of the huge pages permitted, in life-size. The resulting work is the finest of all ornithological books, and, indeed, one of the greatest—in beauty as well as size—illustrated books of all time.

Audubon, the son of a wealthy French merchant and West Indian planter, studied drawing in the studio of Jacques Louis David in Paris and began sketching birds at the age of fifteen. He came to America in 1803, and, after some unsuccessful business ventures in Kentucky, devoted himself to the painting of birds as he traveled through the United States. His usual method was to shoot a number of a single species—often so large a number as would appall any conservationist—and immediately mount a specimen with wires to hold the body in any desired position. In his account of the red-breasted snipe, or dowitcher, he noted that the bird returned to Great Egg Harbor in great flocks in July and August, and that his specimen was shot on July 18, 1811, and "drawn and skinned next day." Many of his bird skins are at the Academy of Natural Sciences.

In 1824 he came to Philadelphia to find a publisher. Not able to get the needed encouragement in the United States, he went abroad and arranged for publication by William H. Lizars of Edinburgh. After the first ten plates were issued Lizars's colorists went on strike; the remaining plates were completed by the London firm of Robert Havell and Son. It is believed that 200 complete sets were made up and bound. In 1832 Audubon brought from England to America a number of bound volumes of the first hundred plates, one of which came to the Philosophical Society. The artist-naturalist was elected to the Society on July 15 of that year. On October 7 a subscription to pay for the complete work was taken up from the members. In Philadelphia, the Academy of Natural Sciences and the University of Pennsylvania also boast copies, the former's a presentation copy from Audubon. The sketch and notes came to Haverford as a gift in 1902 from Charles Roberts with his other autographs.



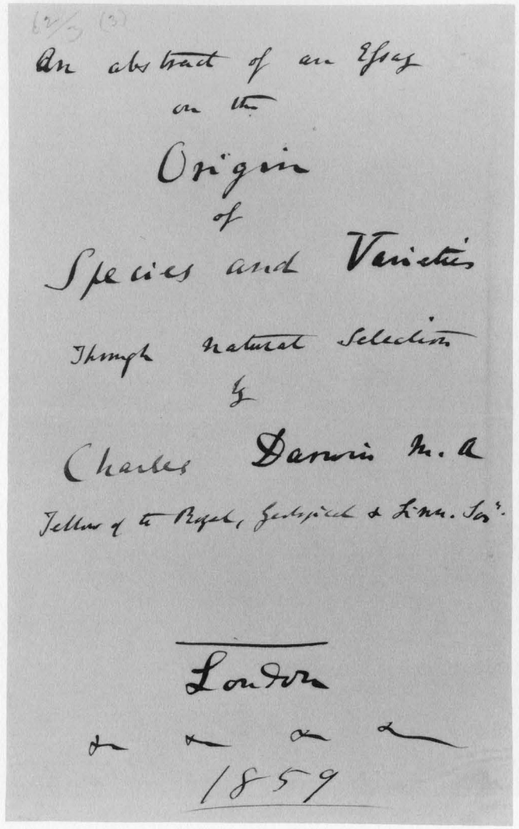
128 ❧ JOHN JAMES AUDUBON & JOHN BACHMAN

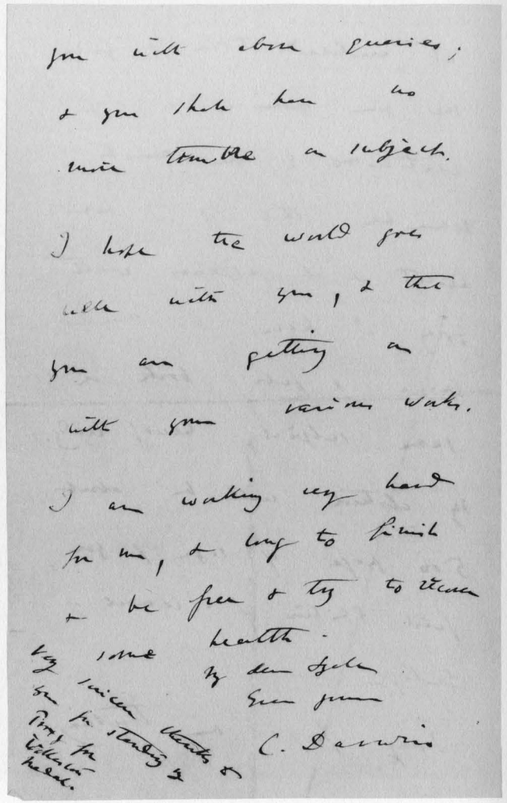
The Quadrupeds of North America
New York: V. G. Audubon, 1849–54
LIBRARY COMPANY OF PHILADELPHIA

People who back the underdog insist that Audubon's *Quadrupeds* is more beautiful and more scientifically innovative than his more famous *Birds of America*. However problematic such a comparison may be, the work on mammals is a breathtaking accomplishment, and an underrated one. First issued in elephant-folio-size lithographic plates in 1845–48, the 150 drawings were republished in reduced size in 31 wrappered parts. This is that octavo edition, the parts in their pristine original wrappers as they were received by subscribers. Such a copy is, indeed, a *rarum animal*.

While most of the *Birds* had been drawn from life, when the fifty-five year-old Audubon began to make drawings for the American mammals in 1840, he was so frail that a single trip up the Missouri River to observe the larger species nearly ruined his health. In the end most of the animals were painted from memory, stuffed specimens, or even from pelts, and about half the drawings were executed by Audubon's talented son John Woodhouse. Despite these difficulties, the result was the most naturalistic depiction of American mammals ever done. The text was largely written by the Rev. John Bachman of Charleston, an able naturalist and Lutheran clergyman, who later achieved fame for propounding the thesis that all the races of man had a common origin.

The Library Company received this copy with other superb natural history books, including a similar set of the octavo *Birds* in parts, as the gift of Mrs. Wharton Sinkler. The octavo *Quadrupeds* is usually found bound in three volumes, and in that form several local libraries have copies. The elephant-folio version is owned by the Historical Society, Haverford, and the Academy of Natural Sciences.


An abstract of an Essay
on the
Origin
of
Species and Varieties
Through Natural Selection
by
Charles Darwin M.A
Fellow of the Royal, Geological & Linn. Socs.
London
1859


you with above queries,
& you shall have no
more trouble on subject.
I hope the wind goes
with you, & that
you are getting on
with your various work.
I am working very hard
for me, & long to finish
& be free & try to recover
health.
By the bye
Yours
C. Darwin

129 ❧ CHARLES ROBERT DARWIN

Autograph Letter Signed to Charles Lyell, with Autograph Draft Title Page of "On the Origin of Species"
Down, March 28, [1859]
AMERICAN PHILOSOPHICAL SOCIETY

When Charles Darwin published *On the Origin of Species by Means of Natural Selection* he made known a concept that challenged orthodox religions and the foundation of Victorian society. During a voyage to the southern hemisphere on board the *Beagle* from 1831 to 1836, he gathered evidence that caused him to doubt that living species of plants and animals existed exactly as they had since Creation. He concluded, after twenty more years of study and reflection, that species slowly evolved from common ancestors over long periods of time. The driving force behind evolutionary change, Darwin argued, was natural selection. Species that were better adapted to their particular environment than others were likely to leave more descendants. Hence their characteristics would be selected by nature and would predominate in future generations. The less well adapted species might diminish in number and become extinct. The theory was first publicly enunciated in a paper presented to the Linnean Society of London in 1858, written jointly by Darwin and Alfred Russel Wallace.

The geologist Lyell, Darwin's friend and scientific mentor, had urged him in 1856 to write a book giving his views on the development of species. In this letter to Lyell, Darwin enclosed a draft of the title page of the projected work, asking whether he should discuss the unorthodoxy of the book with his publisher John Murray. His hesitation was well-founded. After the *Origin of Species* was issued in November 1859, it became the object of intense controversy, controversy that has lasted to the present day. The book is, notwithstanding its critics, the most important work in the history of modern life science.

The Philosophical Society owns the largest collection of Darwin letters and manuscripts outside of Cambridge University in England. The first major purchase came in the late 1950s, since which time the history of Darwinism, evolution, and genetics have been primary collecting areas.

130A ❧ JOHN GOULD

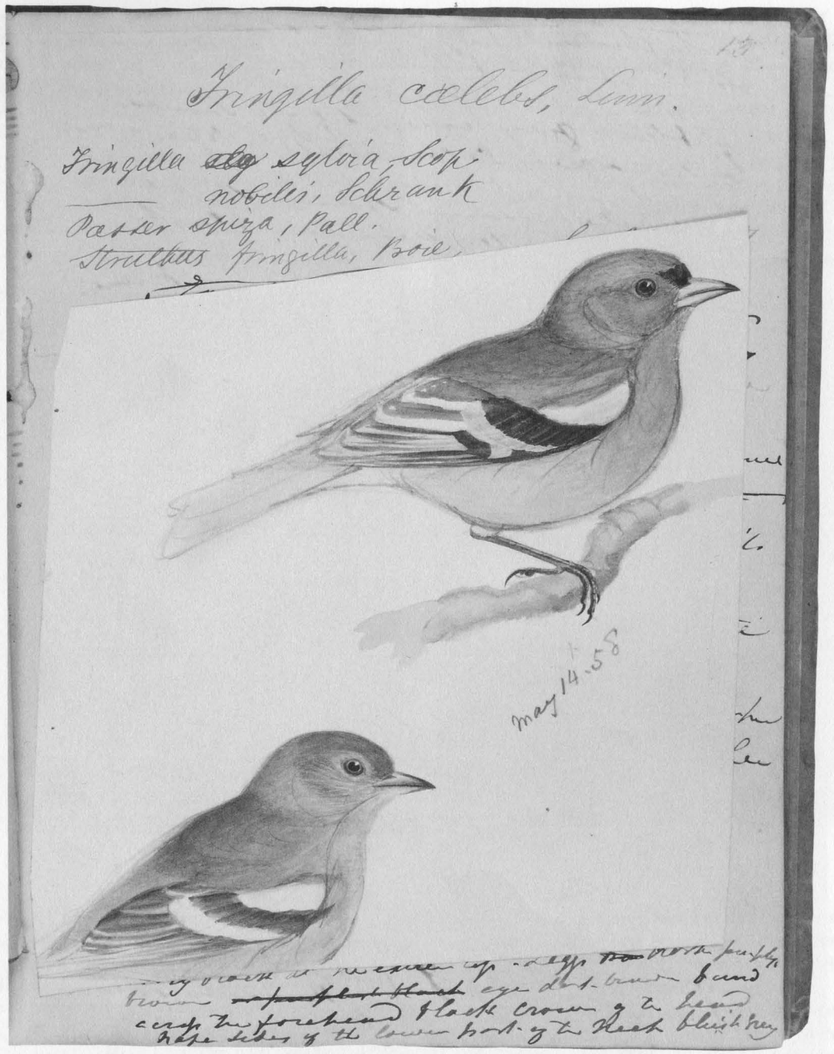
The Birds of Great Britain
London: Printed by Taylor and Francis, published by the author, 1873
ACADEMY OF NATURAL SCIENCES

130B ❧ JOHN GOULD

"Fringilla Caelebs, Linn." from Work Book, Insessores, Vol. V—Fringillidae—Pars
Watercolor, England, May 14, 1858
ACADEMY OF NATURAL SCIENCES

It depends which side of the ocean you live on. In the United States John Gould is sometimes called England's Audubon; and, of course, in England Audubon is frequently referred to as America's Gould. The acquisition of a collection of Himalayan bird skins by the Zoological Society of London where Gould was working as a taxidermist, and his marriage to Elizabeth Coxen, an accomplished artist and lithographer, led in 1832 to his first work, *A Century of Birds from the Himalaya Mountains*. That was the beginning of a publishing career that over half a century comprised





forty-six volumes, most in large folio format, with almost 3,000 hand-colored lithographs. Many of the prints were the work of Mrs. Gould, Edward Lear, Josef Wolf, and others, but the concept of the books and the text were Gould's. This gave rise contemporaneously to an amusing limerick:

> The eye can be easily fooled
> When viewing the products of Gould.
> The hand it is clear,
> May be John, Liz or Lear,
> Or others whose talents were pooled.

The watercolor of the chaffinch is evidence of Gould's total involvement. It is signed and dated in his hand, and was painted after Mrs. Gould's death in a workbook that contains similar sketches and notes. The print of the chaffinch, showing an adult pair on a flowering crabapple branch, appeared in *The Birds of Great Britain*, which was issued in twenty-five parts between 1862 and 1873. Bound up, the work made five volumes. Certainly, it is British natural history in the grand Victorian manner. All Gould's massive publications are in the library of the Academy, together with letters, sketches, photographs, and this workbook, one of five similar volumes known to exist.

131 ❧ DANIEL GIRAUD ELLIOT

A Monograph of the Felidae or Family of Cats
[London:] Published for the Subscribers by the Author, 1883
ACADEMY OF NATURAL SCIENCES

From pussycat to the King of the Beasts, Daniel Giraud Elliot pictured them all in his *Felidae*. It is an unusual scientific study—and a most attractive one. Unlike birds and flowers, the literature of mammals never produced a large number of lavishly illustrated color-plate books. Moles, voles, bats, and rats are not as attractive as birds of paradise, pheasants, lilies, and roses. Cats, though, are a wonderful exception, for they are innately beautiful.

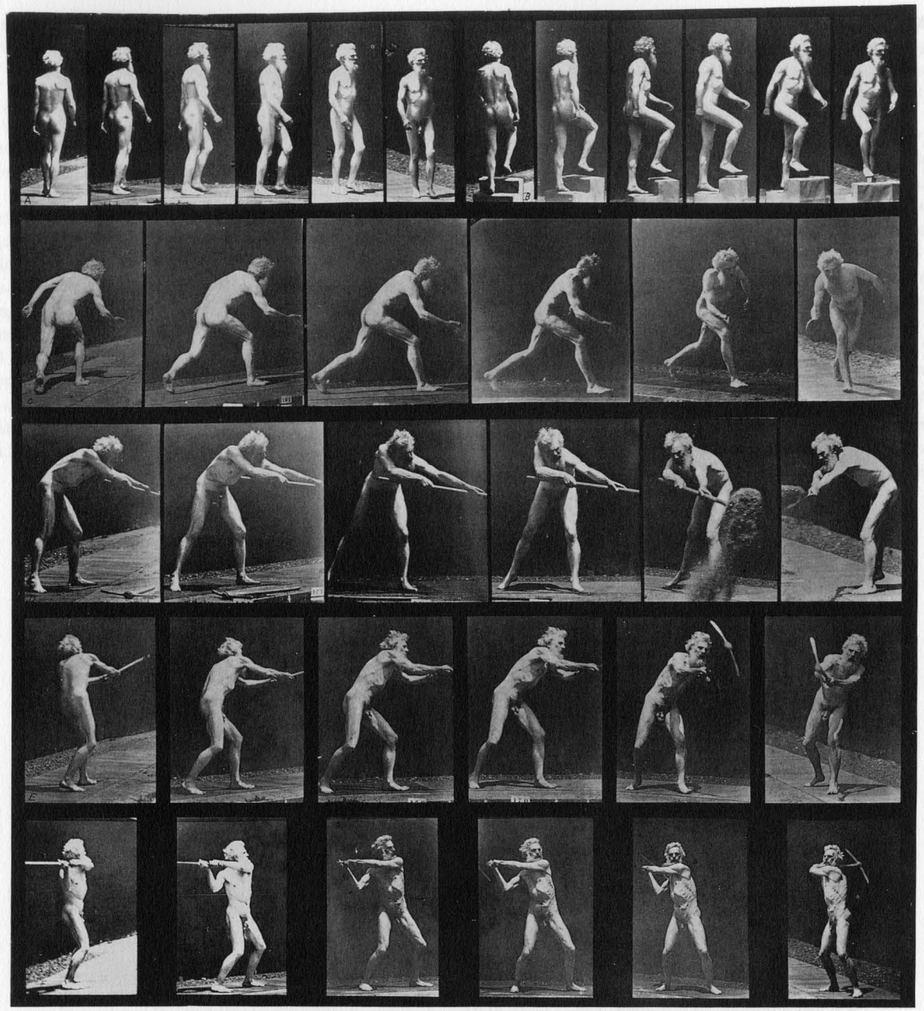
The world is divided into cat lovers and cat loathers. Clearly the American naturalist Elliot was a cat lover. His description of the genus is almost poetical prose.

> The Felidae contain those Beasts of Prey which are the most perfect in organization, attractive in appearance, and terrible in destructive power . . . Their lithe and agile forms are cloathed in coats of brilliant colours, varied by fanciful markings of opposite hues: while their easy carriage and proverbial silent movements constitute, in their attractive grace, the very poetry of motion.

Elliot's masterly work is a scientific treatise and not, as its size and splendid plates might suggest, a coffee-table frivolity for the wealthy. He described each species in taxonomic form followed by a synonymy, or names he considered to apply to the animal other than its scientific name. Elliot completed the description with a life history. His facts were arrived at after extensive visits to museums throughout Europe and North America to compare skulls and skins.

Elliot, who often employed the talents of the German animal artist Josef Wolf and the Dutch artist-lithographer Joseph Smit, also wrote several sumptuously illustrated monographs on bird families, most of which are in the Academy's collection, many at the Library Company, and some at Bryn Mawr. The Academy's copy of his *Felidae*, with plates by these masters of animal illustration, was purchased by subscription through the I. V. Williamson Library Fund.





132 ❧ EADWEARD MUYBRIDGE

Animal Locomotion. An Electro-Photographic Investigation of Consecutive Phases of Animal Movements
Philadelphia: 1887
UNIVERSITY OF PENNSYLVANIA

Under the sponsorship of the University of Pennsylvania, Muybridge, born Edward Muggeridge in England, made the first major photographic study of persons and animals in motion. Setting up a battery of cameras triggered by a timing mechanism, he produced over 12,000 action photographs of men and women, and animals from the Philadelphia Zoo. Clothed and naked students, athletes, models from the Pennsylvania Academy of the Fine Arts, workmen, physically deformed patients from city hospitals, contortionists, friends, and Muybridge himself walked, crawled, ran, lifted, danced, poured water, hammered nails, made beds, dressed, boxed, fenced, and performed many other motions before the cameras. The results of the project appeared on 781 plates in eleven mammoth folio volumes. Although received with acclaim by artists and scientists at home and abroad, the huge set, sold by subscription, never recouped its cost. The University had to sell most of Muybridge's photographic equipment to make up the losses.

Muybridge, called the "Father of the Motion Picture," came to America in the 1850s to seek his fortune. He first achieved a reputation as a landscape photographer doing work for the Coast and Geodetic Survey on the Pacific Coast. There he came to the attention of Leland Stanford, who got him to set up his cameras to prove that a race horse had all four feet off the ground at a certain point in its stride. In 1883 Provost William Pepper of the University of Pennsylvania invited Muybridge to continue his research into motion there. Art patron and horseman Fairman Rogers and artist and teacher Thomas Eakins, who had corresponded with Muybridge concerning their own experiments with pictures of motion, interested themselves in the Penn project. A committee of physicists, engineers, physicians, and artists acted as the photographer's technical advisors. As a record of animal locomotion the endeavor was a huge success, a major step in the history of photography.

Understandably, the University of Pennsylvania holds additional records of the development and completion of the project. Other copies of *Animal Locomotion* are held by the Academy of Natural Sciences, the Philosophical Society, the College of Physicians, the Library Company, and Temple.

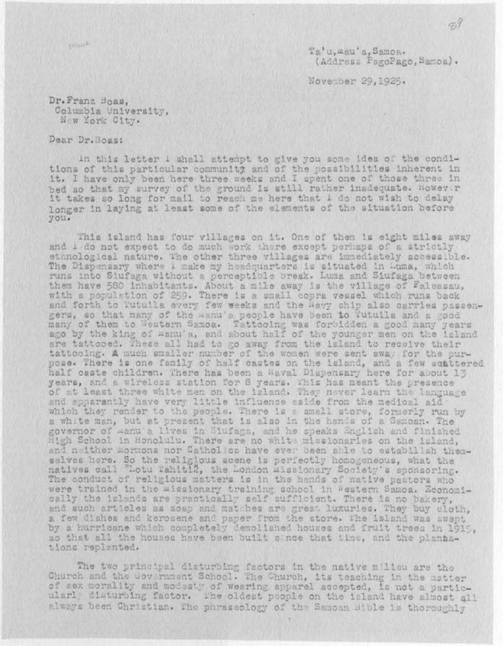
133 ❧ MARGARET MEAD

Typewritten Letter Signed to Franz Boas
Ta'u, Mau'a, Samoa, November 29, 1925
AMERICAN PHILOSOPHICAL SOCIETY

At the start of her field work for her doctoral dissertation, twenty-three-year-old Margaret Mead wrote her first impressions of Samoan society to her mentor and thesis advisor, Dr. Boas. Summarizing what she had found, Mead suggested that "the most fruitful points of approach" seemed to be the contrast between the Samoan girls' lives and those of American adolescents. As she saw it, among the differences were the complete absence of privacy and of private property in Samoa, the large percentage of children brought up by relatives rather than parents, communal living that made "ignorance in sexual matters nonexistent," and a strong brother and sister taboo. This was Mead's introduction to the cultural material she used in *Coming of Age in Samoa*.

Her findings of an arcadian society in which adolescents were free of the sexual "storm and stress" that troubled many American children of the 1920s supported Boas's theory that nurture, not nature, was the principal determinant of human behavior, a theory by no means universally accepted. When Mead left for Samoa, the field of anthropology was poorly funded; little formal training in field methods existed; and most of the graduate students were men. She changed that. Not many dissertations make the bestseller list, but *Coming of Age in Samoa*, published in 1928, was a notable exception. Writing in a style acceptable to her scientific peers, she was also able to make her work understandable to the non-specialist. Mead made anthropology popular, broadened its base to include other disciplines, and helped open up the social sciences to women. When Margaret Mead died in 1978, President Carter praised her for having "brought the humane insights of cultural anthropology to a public of millions."

The letter comes from the Franz Boas Papers at the Philosophical Society, one of over fifty letters between Mead and Boas, of which about thirty were written during Mead's Samoan field trip in 1925–26. The Boas Papers are the nucleus of a superb collection documenting the history of American anthropology.



Ta'u,Manu'a,Samoa.
(Address PagoPago,Samoa).

November 29,1925.

Dr.Franz Boas,
Columbia University,
New York City.

Dear Dr.Boas:

In this letter I shall attempt to give you some idea of the conditions of this particular community and of the possibilities inherent in it. I have only been here three weeks and I spent one of those three in bed so that my survey of the ground is still rather inadequate. However it takes so long for mail to reach me here that I do not wish to delay longer in laying at least some of the elements of the situation before you.

This island has four villages on it. One of them is eight miles away and I do not expect to do much work there except perhaps of a strictly ethnological nature. The other three villages are immediately accessible. The Dispensary where I make my headquarters is situated in Luma, which runs into Siufaga without a perceptible break. Luma and Siufaga between them have 500 inhabitants. About a mile away is the village of Faleasa, with a population of 259. There is a small copra vessel which runs back and forth to Tutuila every few weeks and the navy ship also carries passengers, so that many of the Manu'a people have been to Tutuila and a good many of them to Western Samoa. Tattooing was forbidden a good many years ago by the king of Manu'a, and about half of the younger men on the island are tattooed. Those all had to go away from the island to receive their tattooing. A much smaller number of the women were sent away for the purpose. There is one family of half castes on the island, and a few scattered half caste children. There has been a Naval Dispensary here for about 19 years, and a wireless station for 8 years. This has meant the presence of at least three white men on the island. They never learn the language and apparently have very little influence aside from the medical aid which they render to the people. There is a small store, formerly run by a white man, but at present that is also in the hands of a Samoan. The governor of Manu'a lives in Siufaga, and he speaks English and finished High School in Honolulu. There are no white missionaries on the island, and neither Mormons nor Catholics have ever been able to establish themselves here. So the religious scene is perfectly homogeneous, what the natives call "Sow Sabbit", the London Missionary Society's sponsorship. The conduct of religious matters is in the hands of native pastors who were trained in the missionary training school in Western Samoa. Economically the islands are practically self sufficient. There is no bakery, and such articles as soap and matches are great luxuries. They buy cloth, a few dishes and kerosene and paper from the store. The island was swept by a hurricane which completely denuded houses and fruit trees in 1915, so that all the houses have been built since that time, and the plantations replanted.

The two principal disturbing factors in the native milieu are the Church and the Government School. The Church, its teaching in the matter of sex morality and modesty of wearing apparel accepted, is not a particularly disturbing factor. The oldest people on the island have almost all always been Christian. The phraseology of the Samoan Bible is thoroughly

Typewritten Letter Signed to Charles M. B. Cadwalader
Key West, Florida, September 6, 1934
ACADEMY OF NATURAL SCIENCES

Dinosaur bones, yes, but who would think of going to the venerable Academy of Natural Sciences for Hemingway letters! In the spring of 1934 Hemingway was living in Key West with his second wife Pauline, his three sons, and a constantly changing household. He had begun work on *The Green Hills of Africa*, a fictional treatment of a safari from which he had just returned. And he had commissioned a cabin cruiser, the *Pilar*, on which he intended to indulge his love of game fishing in the waters off Bimini.

Cadwalader, president of the Academy, had asked Hemingway's help in obtaining information about game fish for H.W. Fowler, the Curator of Ichthyology. In the correspondence preserved in Cadwalader's files are seven letters from Hemingway, including his description of losing and catching marlin—"Of course when Papa blows one he claims that the fish jumped off in spite of all that science and skill could accomplish"—an encounter with sperm whales off Cuba, candid allusions to mutual acquaintances in Africa, a recipe for cooking a fish specimen if it arrived too late for proper preparation as a mounted display, and references to photographs Hemingway had provided for Fowler's information.

The photographs, shown with the letter, were not with the correspondence, but turned up unexpectedly in preparation for a photography project in 1984–85. They were found, unprocessed, in Fowler's files. There was no mistaking the identity of the tall, mustachioed man standing with tall specimens of marlin, nor the distinctive handwriting on the back. Thanks to Hemingway's hospitality on board the *Pilar* and the information he provided, Fowler was able to revise the classification of marlin for the whole North Atlantic.



2

I believe we got the Bimini fish just after you left . They were all sizes but all the same fish with a top of about 350 lbs. Both male and female fish in that blue phase . A few real striped males mixed in . The fishermen call them mestizos or half breeds ; ~~the blue ones that is~~ . I donJt know just how to place them yet but would like Fowler to see the true striped and the true black to note what differences there are . I really believe we got quite a way along with them this summer and I only feel bad we had such very spotty fishing while you were down .

We can use those lines I ordered for you so you do not owe anything except that 500 yards of 36 we put on your reel . That is $12. You don't owe anything else . The gas is on the house .

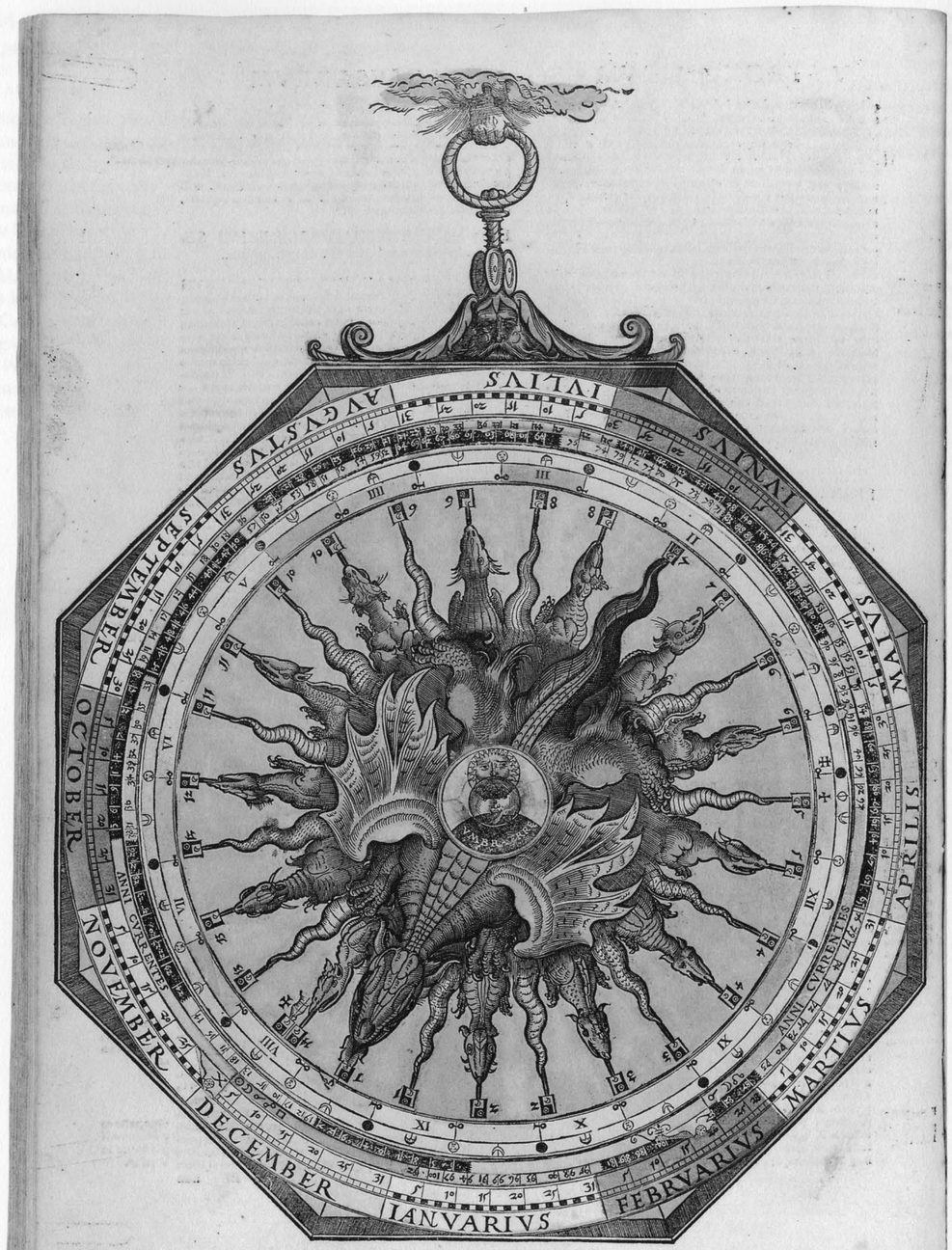
The thing I do wish is that we could have shown you better fishing and I look forward to haveing you and Fowler with us again .You know how much we thought of Fowler and ,if you do not mind me saying it , I have never fished with a better sportsman or a more agreeable companion than you were . Carlos ,Juan ,Arnold and the rest all asked to be remembered to you and Lopez Mendez and the Masons send their best regards .

I will let you know how we come out on the very big fish . They are due any time from now on . The stream is in marvellous shape ,dark gulf water and a heavy current . Carlos is keeping track of the breeze,the barometer and the current and what the market fishermen do while I am away .If we donJt get too many hurricanes the biggest fish should run right up until the end of October .

Mrs. Hemingway and I both appreciate your invitation to stop with you some time in Philadelphia and look forward to it .

Have quite a lot of scientific fish from the weed— No young marlin or sailfish yet.

ANSP GEN. CORRES. 1930 + MS. 611



135 ❧ PETRUS APIANUS

Astronomicum Caesareum
Ingolstadt: in aedibus nostri [Apiani], 1540
SWARTHMORE COLLEGE

The superb illustrations, in contemporary coloring, of Apianus's astronomical work make it an arresting volume. Dragons and griffins enliven the diagrams. The book was published at the author's private press and designed for the Emperor Charles V and his brother Ferdinand. Charles V rewarded Apianus with 3,000 gold coins and raised him to the rank of hereditary nobility. The book deserved it.

Not only is this "the most spectacular contribution of the book-maker's art to sixteenth-century science," but it offered significant scientific advances. The pioneer use of volvelles, all here present, permitted easy resolution of planetary motions, as well as finding quickly the Golden Number for determining the date of Easter, the hour of conception given the moment of birth, and the solution of problems in spherical trigonometry. The work's most interesting observations were those on comets. Apianus first noted that the tails of comets pointed away from the sun, and gave new information about the comet of 1531, later to be known as Halley's Comet. It is said that Halley long tried to find a copy of the *Astronomicum* to support his own observations.

Although antedated by Dürer's woodblock hemispheres, the star map is one of the earliest printed. Apianus's work marks the end of the domination of the Ptolemaic geocentric system of the universe in Germany. Earlier astronomers had sought to depict the skies as they thought the ancient Greeks had known them. In the early 16th century there was a reappraisal of Arabic celestial cartography. Apianus took advantage of the new influx of information and used Arabic constellation figures and Arabic star names.

The handsome copy was donated to Swarthmore College Library by Elizabeth Schickele in memory of her friend, the astronomer Margaret Ionides Cochran.

136 ❧ NICOLAUS COPERNICUS

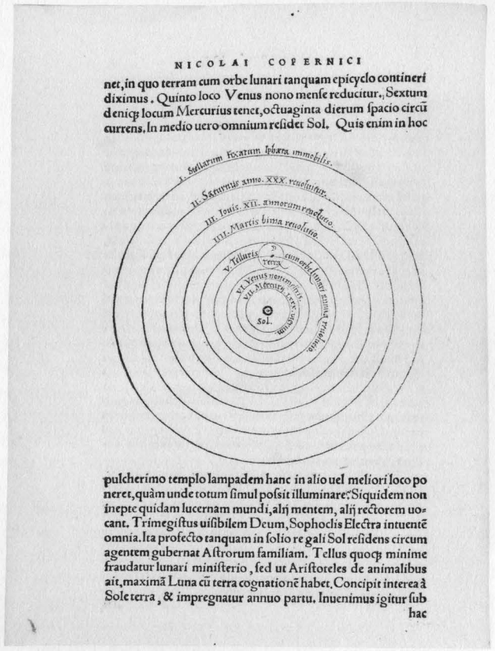
De Revolutionibus Orbium Coelestium
Nuremberg: Apud Ioh. Petreium, 1543
HAVERFORD COLLEGE

Suddenly, the Earth was no longer the center of the universe. Copernicus's "On the Revolutions of the Celestial Spheres" created a revolution not only in the science of astronomy, but also in man's concept of his place in creation. The 2nd-century Alexandrian astronomer Ptolemy's geocentric theory—with the earth at the center and the sun, moon, and planets orbiting around it—had held sway in the Western world since the time of its formulation.

By the early 16th century there was growing evidence that the old belief was not correct. Stimulated by the new spirit that the Renaissance brought to scientific thought, the Polish scholar Copernicus came to a different conclusion. He placed the sun at the center of the universe with the earth spinning on its axis and circling the sun in concert with the other planets. The illustration of his revolutionary theory, showing the concentric orbits of the planets, was first published here.

For many years Copernicus had kept his discovery unpublished in manuscript, but he was finally persuaded by his disciple Georg Joachim Rheticus to allow it to be printed. A short preliminary statement appeared in 1540. The full Copernican theory, seen through the press by Rheticus, was published as its author lay dying. He had not anticipated difficulties with the religious authorities, but the Church saw the abandonment of the geocentric universe as an attack upon the centrality of man in the universe and upon the literalness of the Bible. It condemned *De Revolutionibus* in 1616.

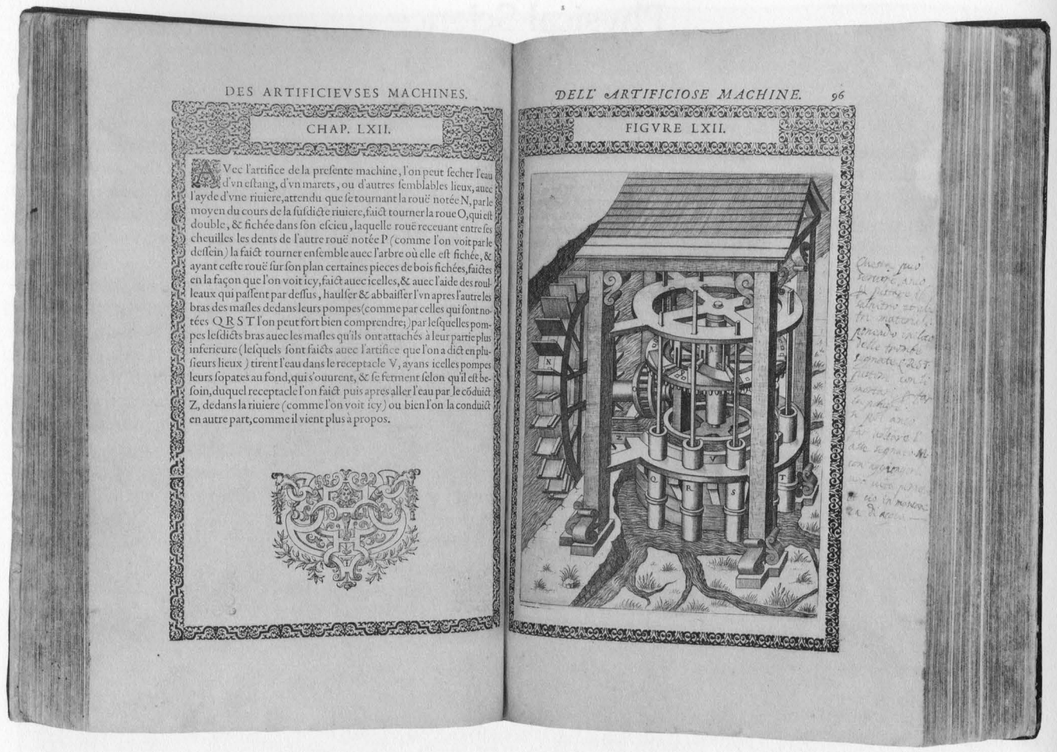
This volume was purchased by Haverford in 1953 with funds provided by the bequest of William Pyle Philips. The Library Company has the 1566 edition of *De Revolutionibus* that once belonged to Dr. William Logan of Bristol, England, and came to his Philadelphia namesake and nephew by bequest in 1758.


NICOLAI COPERNICI

net, in quo terram cum orbe lunari tanquam epicyclo contineri diximus. Quinto loco Venus nono mense reducitur. Sextum denique locum Mercurius tenet, octuaginta dierum spacio circũ currens. In medio uero omnium residet Sol. Quis enim in hoc

I. Saturnus xxx. annis circuitum conficit.
II. Saturnie xxx. annorum complet circulum.
III. Iouis xii. annorum revolutio.
IIII. Martis bima revolutio.
V. Telluris annus cum orbe lunari.
VI. Veneris nouem mensium circulus.
VII. Mercurius octuaginta dierum circulus.
Sol.

pulcherimo templo lampadem hanc in alio uel meliori loco ponere, quàm unde totum simul possit illuminare? Siquidem non inepte quidam lucernam mundi, alij mentem, alij rectorem uocant. Trimegistus uisibilem Deum, Sophoclis Electra intuente omnia. Ita profecto tanquam in solio regali Sol residens circum agentem gubernat Astrorum familiam. Tellus quoq; minime fraudatur lunari ministerio, sed ut Aristoteles de animalibus ait, maximã Luna cũ terra cognationẽ habet. Concipit interea à Sole terra, & impregnatur annuo partu. Inuenimus igitur sub hac



137 ❧ AGOSTINO RAMELLI

Le Diverse et Artificiose Machine
Paris: in casa del'autore, 1588
SWARTHMORE COLLEGE

There is a kind of Rube-Goldbergian appearance to Ramelli's mechanical contraptions. Over half the 194 well-engraved plates illustrate water-raising devices operated by wind, water, and manpower. There are also flour mills, bridges, military engines, screwjacks and wrenches, cranes, a fabulous book wheel—called by the author a "grand and cunning" gadget—and other artifices, run by complicated series of gears, screws, and pulleys. The machines, which would accomplish a host of operations "*facilement & sans point de bruit*," an historian of technology stated, "anticipated with detailed sketches a number of devices which were successfully manufactured and marketed two or three centuries later."

Ramelli, born in Milan, passed his life in a period remarkable for wars and political chaos. He was primarily a military engineer at a time when Italian technicians were noted for their skill in fortification and other military matters. He first saw service with Gian Giacomo de'Medici, marquis of Manignano, and later went to France where he became "Engineer to the King" in the reigns of Henri III and his successor. His *Diverse et Artificiose Machine*, published at this time, was printed in both Italian and French. Ramelli's work is one of the most imaginative of the early "Theaters of Machines," a fine example of Renaissance ingenuity.

The volume forms part of the Bathe Collection in the History of Technology at Swarthmore. In an excellent holding of other early mechanical works, the Library Company boasts a copy of Ramelli, as does the University of Pennsylvania.

138 ❧ EUCLIDES

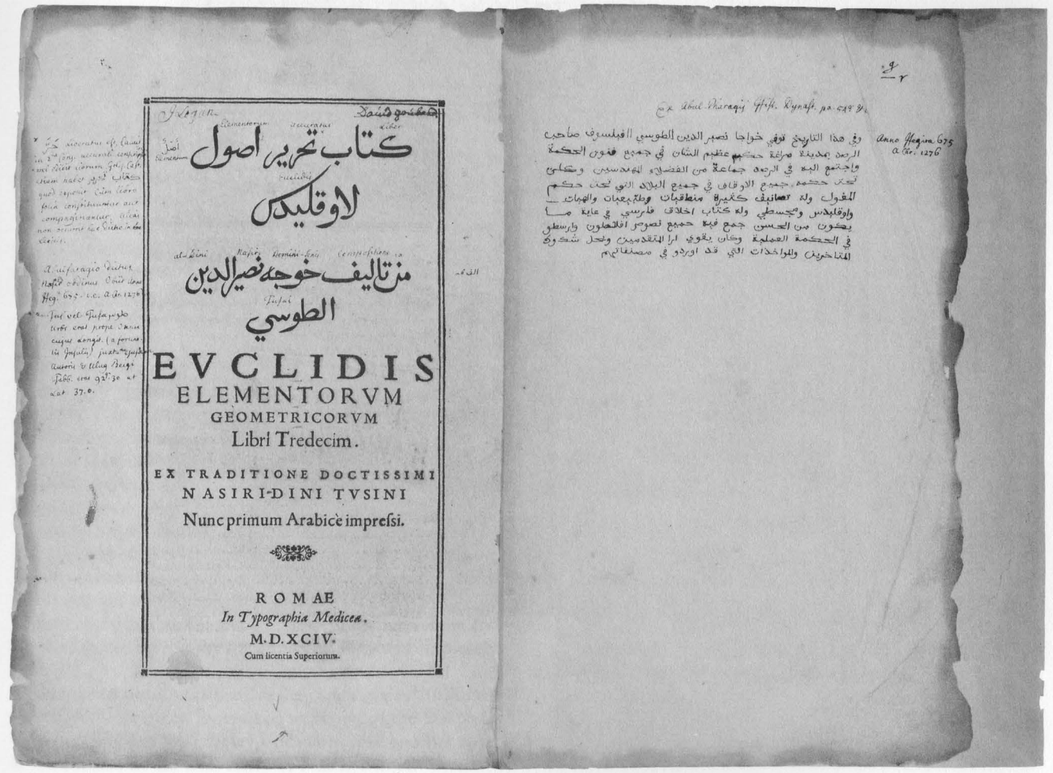
Evclidis Elementorvm Geometricorvm Libri Tredecim. Ex traditione doctissimi Nasiridini Tvsini
Rome: In Typographia Medicea, 1594
LIBRARY COMPANY OF PHILADELPHIA

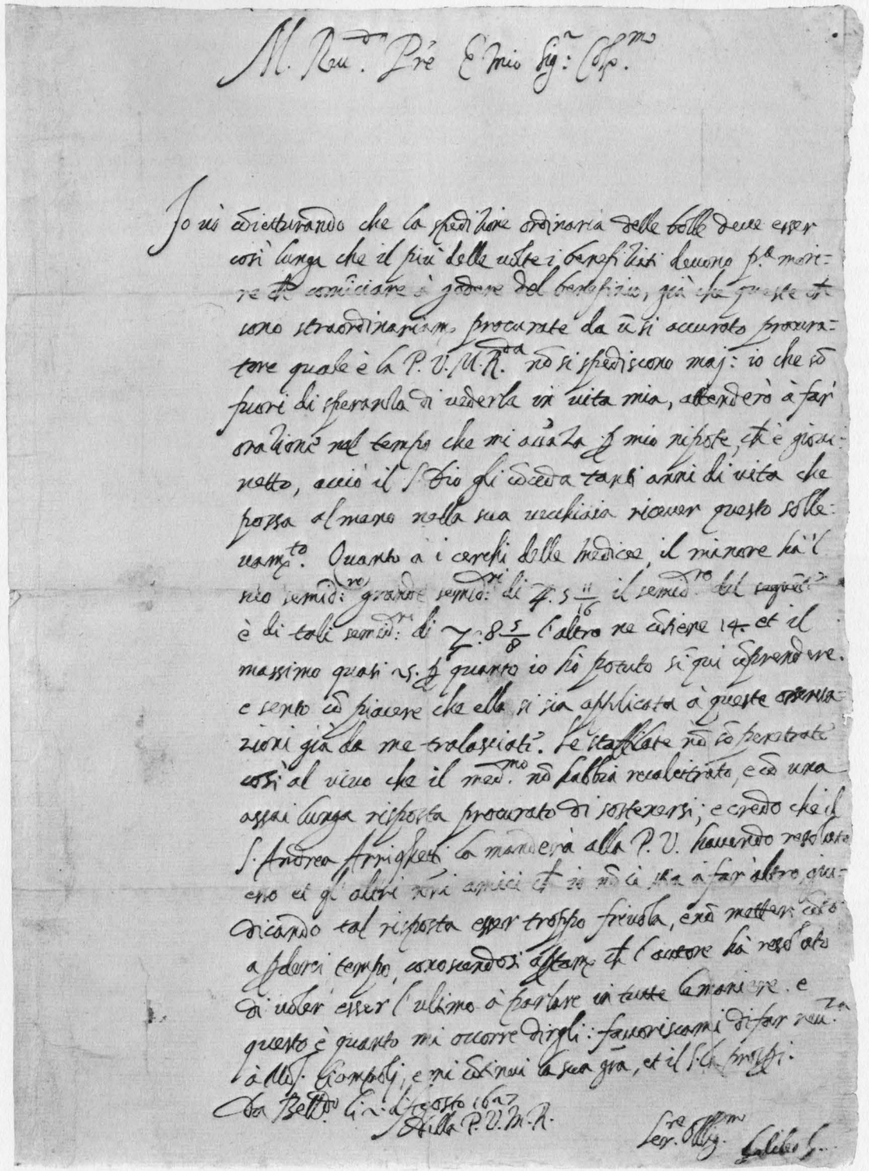
What! an early 18th-century Philadelphia merchant reading, writing, and speaking Arabic? In the course of assembling the finest library in colonial America, James Logan in 1725 secured from his London bookseller this copy of Euclid's geometry translated from the Greek into Arabic by the 11th-century Nasir-al-Din. Logan went about annotating it, as he did many of his books, putting the Latin equivalents of the Arabic words on the title and writing out on the facing flyleaf in his neat Arabic hand a quotation about the translator. The Philadelphian continued on to set the Arabic preface into Latin but was "gravelled," as he put it, because his dictionaries had lots of words for camels and palm trees but none for angles and arcs.

In November 1737 a Christian Arab, Sheik Sidi of Beirut, came to Philadelphia seeking funds. Logan, self-taught, conversed with him, albeit haltingly, in his native tongue. If his Arabic limped, as he admitted, he had no trouble with Greek, Latin, Hebrew, French, and Spanish. He owned five other editions of Euclid in Greek or Latin. Some of these are among a total of nineteen printings of the *Elements* before 1600 in many languages in the Library Company.

Merchant, administrator, and jurist, Logan aspired avocationally to master the full range of man's knowledge. He did become a virtuoso in mathematics, physics, astronomy, botany, philosophy, philology, history, the Greek and Roman classics, and religion. To learn and then to buttress his knowledge, he compensated for his intellectually lonely provincial situation by buying books in every field. By the time he died in 1751, he had built a library of over 3,000 volumes.

The wide-ranging Bibliotheca Loganiana, established after Logan's death for the benefit of the citizens of Philadelphia, was incorporated into the Library Company as a trust in 1792. It exists there almost intact to this day, a miracle of survival. It should be noted that at the University of Pennsylvania there is a copy of the first edition of Euclid printed at Venice in 1482.





139 ❧ GALILEO GALILEI

Autograph Letter Signed to Padre Benedetto Castelli
Bellosguardo, August 2, 1627
HISTORICAL SOCIETY OF PENNSYLVANIA

Galileo, annoyed at papal politics, turned to planetary satellites for consolation. In 1616 Pope Paul V ordered the scientist not to "hold, teach, or defend" the sun-centered Copernican system. For the next sixteen years Galileo formally complied; he retired to Bellosguardo, where he continued to work and write, but did not publish. However, in 1632 he broke his silence with the publication of *Dialogo sopra i Due Massimi Sistemi del Mondo*, in which he once again sustained the Copernican concept against the ancient earth-centered one of Ptolemy. It was clear that Galileo had disobeyed the papal injunction, so he was brought before the Inquisition in Rome.

Galileo's troubles with the Church sprang as much from profound disagreements within the Church as from his own ebullient personality. Five years before the appearance of the *Dialogo* he wrote to his friend Padre Castelli complaining that the revocation of the pope's decree was taking much longer than he had hoped and expected. Then, switching from the unpleasantness of ecclesiastical red-tape, he wrote of his observations of the satellites of Jupiter, the Medicean circles. Galileo's discovery of these satellites in 1610 had been widely regarded as confirmation of the Copernican theory, and, eleven years after the pope's edict, he felt free to discuss the facts he had observed—if not their theological implications—with an official of the Church.

This Galileo autograph letter is one of three reported in the United States; another is also in the Historical Society. The 1627 document is part of the outstanding collection of autographs assembled by Ferdinand J. Dreer, which came to the society in 1890. It consists of approximately 40,000 specimens of the writings of the great intellectuals and politicians of Europe and the United States. Dreer had acquired his Galileo letter at the sale of Lord Addington's collection in 1875.

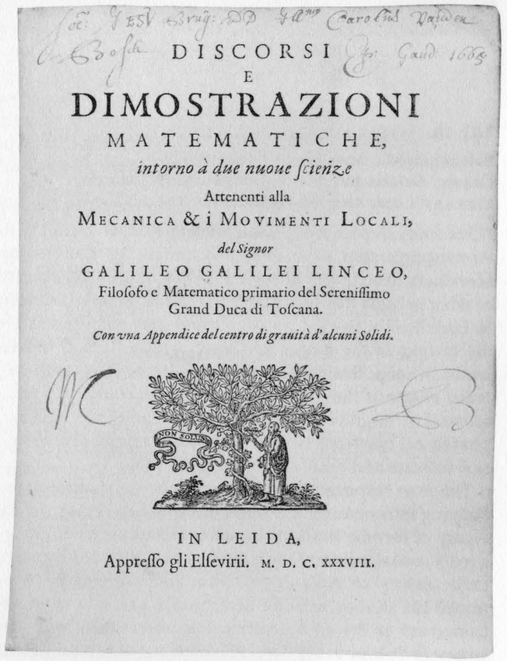
140 ❧ GALILEO GALILEI

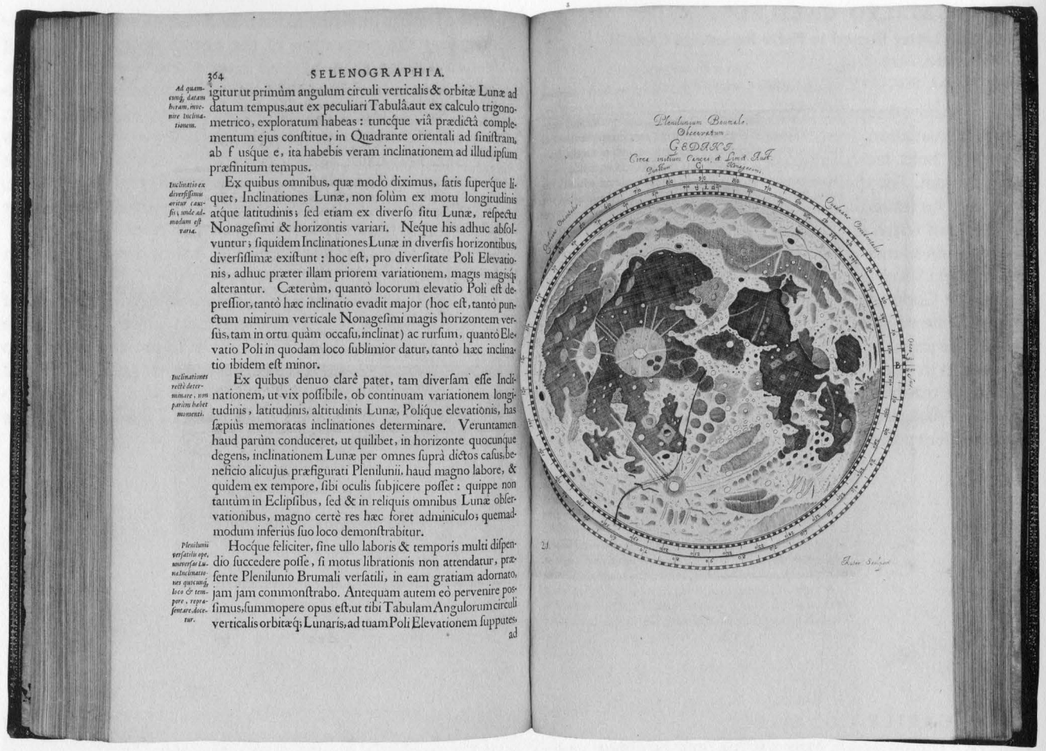
Discorsi e Dimostrazioni Matematiche, intorno à due nuoue scienze Attenenti alla Mecanica & i Movimenti Locali
Leyden: Appresso gli Elseviri, 1638
TEMPLE UNIVERSITY

It was upon Galileo's foundations that Huygens, Newton, and others built the science of dynamics and, through the theory of gravitation, extended it to the heavens. The *Discorsi e Dimostrazioni* is considered the first modern textbook of physics, and the Italian scientist's greatest work. In the traditional form of dialogues, Galileo discussed the strength of materials and the mathematical science of kinematics, including his definition of uniform and accelerated motion, the movement of pendulums, and the trajectories of projectiles in a vacuum.

Galileo is popularly known as the scientist who used the Leaning Tower of Pisa for motion studies, and as the astronomer forced by the Inquisition to recant his belief in and support of the Copernican theory of the solar system. This work was his last, printed in Leyden because Galileo could not get an ecclesiastical license to have it issued in Venice, as he had intended. He may never have seen the finished book; by the time it appeared he was completely blind.

There are a number of the classics of science in the library of Temple University. James Logan's copy of the *Discorsi e Dimostrazioni* is in the Library Company, and another copy is to be found at the University of Pennsylvania.


DISCORSI
E
DIMOSTRAZIONI
MATEMATICHE,
intorno à due nuoue scienze
Attenenti alla
MECANICA & i MOVIMENTI LOCALI,
del Signor
GALILEO GALILEI LINCEO,
Filosofo e Matematico primario del Sereniſſimo
Grand Duca di Toſcana.
Con vna Appendice del centro di grauità d'alcuni Solidi.
IN LEIDA,
Appreſſo gli Elſevirii. M. D. C. XXXVIII.



364 SELENOGRAPHIA.

Ad quam cunq; datam horam, mutuæ Inclinationem.

igitur ut primùm angulum circuli verticalis & orbitæ Lunæ ad datum tempus, aut ex peculiari Tabulâ, aut ex calculo trigonometrico, exploratum habeas: tuncque viâ prædictâ complementum ejus constitue, in Quadrante orientali ad sinistram, ab f usque e, ita habebis veram inclinationem ad illud ipsum præfinitum tempus.

Inclinatio ex diversissimis oritur causis, unde admodum ofta variat.

Ex quibus omnibus, quæ modò diximus, satis superque liquet, Inclinationes Lunæ, non solùm ex motu longitudinis atque latitudinis; sed etiam ex diverso situ Lunæ, respectu Nonagesimi & horizontis variari. Neque his adhuc absolvuntur; siquidem Inclinationes Lunæ in diversis horizontibus, diversissimæ existunt: hoc est, pro diversitate Poli Elevationis, adhuc præter illam priorem variationem, magis magisq; alterantur. Cæterùm, quantò locorum elevatio Poli est depressior, tantò hæc inclinatio evadit major (hoc est, tantò punctum nimirum verticale Nonagesimi magis horizontem versùs, tam in ortu quàm occasu, inclinat) ac rursum, quantò Elevatio Poli in quodam loco sublimior datur, tantò hæc inclinatio ibidem est minor.

Inclinationes velit determinare, non patiris habet momenta.

Ex quibus denuo clarè patet, tam diversam esse Inclinationem, ut vix possibile, ob continuam variationem longitudinis, latitudinis, altitudinis Lunæ, Poliq; elevationis, has sæpiùs memoratas inclinationes determinare. Veruntamen haud parùm conduceret, ut quilibet, in horizonte quocunque degens, inclinationem Lunæ per omnes suprà dictos casus, beneficio alicujus præfigurati Plenilunii, haud magno labore, & quidem ex tempore, sibi oculis subjicere posset: quippe non tantùm in Eclipsibus, sed & in reliquis omnibus Lunæ observationibus, magno certè res hæc foret adminiculo; quemadmodum inferiùs suo loco demonstrabitur.

Plenilunia versatilia ope, motuve Inclinationes quasvis, loco & tempore, repræsentare docetur.

Hocque feliciter, sine ullo laboris & temporis multi dispendio succedere posse, si motus librationis non attendatur, præsente Plenilunio Brumali versatili, in eam gratiam adornato, jam jam commonstrabo. Antequam autem eò pervenire possimus, summopere opus est, ut tibi Tabulam Angulorum circuli verticalis orbitæq; Lunaris, ad tuam Poli Elevationem supputes,

ad

141 ❧ JOHANNES HEVELIUS

Selenographia: Sive, Lunae Descriptio

Danzig: Autoris sumptibus, Typis Hünfeldianis, 1647

LIBRARY COMPANY OF PHILADELPHIA

"One small step for man; one giant leap for mankind." Neil Armstrong's step was onto the surface of the moon; Hevelius's description of the moon was the starting point of what became the leap. The *Selenographia* must have been to Hevelius's 17th-century contemporaries what the satellite images of the moon sent from Apollo II were to the world in 1969. It is the first complete lunar atlas, with detailed charts of the moon's surface as seen through a telescope. The engravings, depicting the moon in its various phases, are masterpieces of the art, unprecedented in detail and delicate and dramatic at the same time.

The man responsible for the engravings and the accompanying astronomical text was a brewer from Danzig. With plenty of income from his brewery, Hevelius initially pursued a casual interest in astronomy, but, inspired by such predecessors as Alhazen, Galileo, and Kepler, he continued his studies until he became one of the leading astronomers of the 17th century. His observatory was the largest in Europe at the time. Hevelius not only studied the heavens, but also constructed his own astronomical instruments, including some of the largest telescopes and most sophisticated lenses of his day. The *Selenographia* was his first published work. In it he gave names to the moon's mountains and craters that are still used today. He continued to write of his celestial observations, identifying eleven constellations previously undesignated, of which seven are still so recognized.

The Library Company bought the *Selenographia* in 1955 to add it to the substantial collection of astronomical works that James Logan bought in Germantown in 1708 from the widow of the 17th-century German astronomer Johann Jakob Zimmermann.

142 ❧ ELIAS ASHMOLE, ED.

Theatrum Chemicum Britannicum. Containing severall Poeticall Pieces of our famous English Philosophers, who have written the Hermetique Mysteries in their owne ancient Language

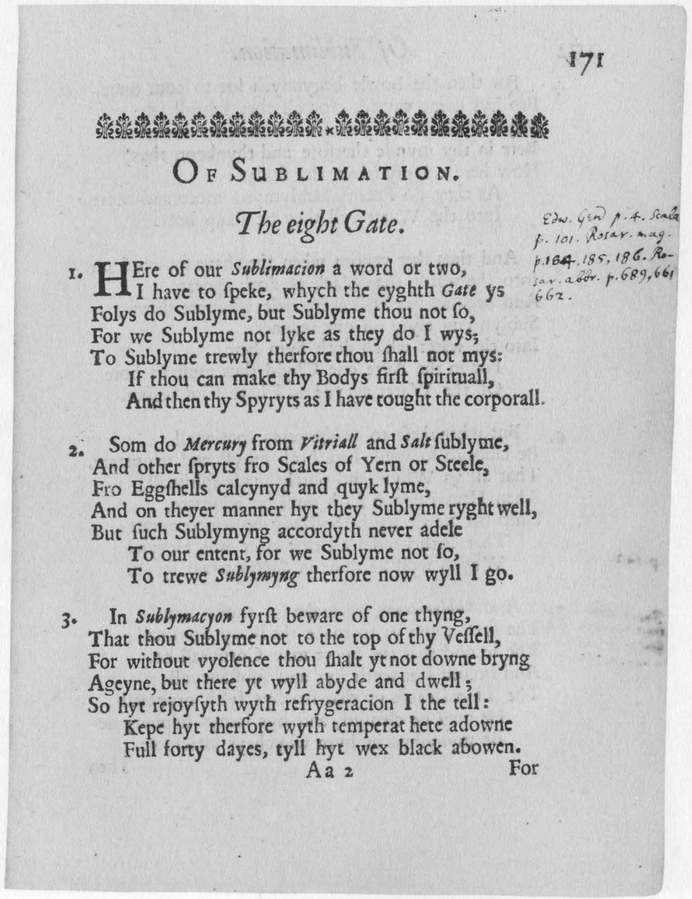
London: Printed by J. Grismond for Nath. Brooke, 1652

UNIVERSITY OF PENNSYLVANIA

Isaac Newton not only watched apples fall and thereby deduced the laws of gravity, but also dabbled in the occult pseudo-science of alchemy. This copy of Ashmole's alchemical anthology, hailed as "the most important English alchemical text," was Newton's. The care with which he read it is evidenced by his marginal annotations, for instance, in "The Compound of Alchymie," George Ripley's treatise in verse; the "Canon's Yeoman's Tale" of Chaucer, whom Ashmole regarded as an important alchemical source; and "The Ordinall of Alchimy" by Thomas Norton, probably a student of Ripley. That Newton was interested in alchemy may have been embarrassing to his devotees, but others delighted in finding some hermetic clay in the feet of him who has been hailed the father of the Age of Reason. The dispersal of Newton manuscripts at Sotheby's in 1936 included alchemical writings amounting to some 650,000 words.

According to Ashmole's biographer Charles Webster, the editor of *Theatrum Chemicum* "saw no incompatibility between occult sciences that he favored and the experimental natural philosophy that was becoming a dominant influence among his contemporaries." He was in 1660 one of the founding Fellows of the Royal Society, through which group he must have been personally acquainted with Newton, both being part of the English network of virtuosi. The Ashmolean Museum at Oxford houses his accumulation of natural and man-made objects.

The *Theatrum* is one of the riches of the Edgar Fahs Smith Memorial Collection in the history of chemistry. A good many alchemical books with early Philadelphia provenance are also located at the Library Company, including the pragmatic Franklin's copy of Arthur Dee's *Fasciculus Chemicus: or Chymical Collections* of 1656, translated from the Latin by Elias Ashmole; and another copy of the *Theatrum Chemicum Britannicum*.



171

OF SUBLIMATION.

The eight Gate.

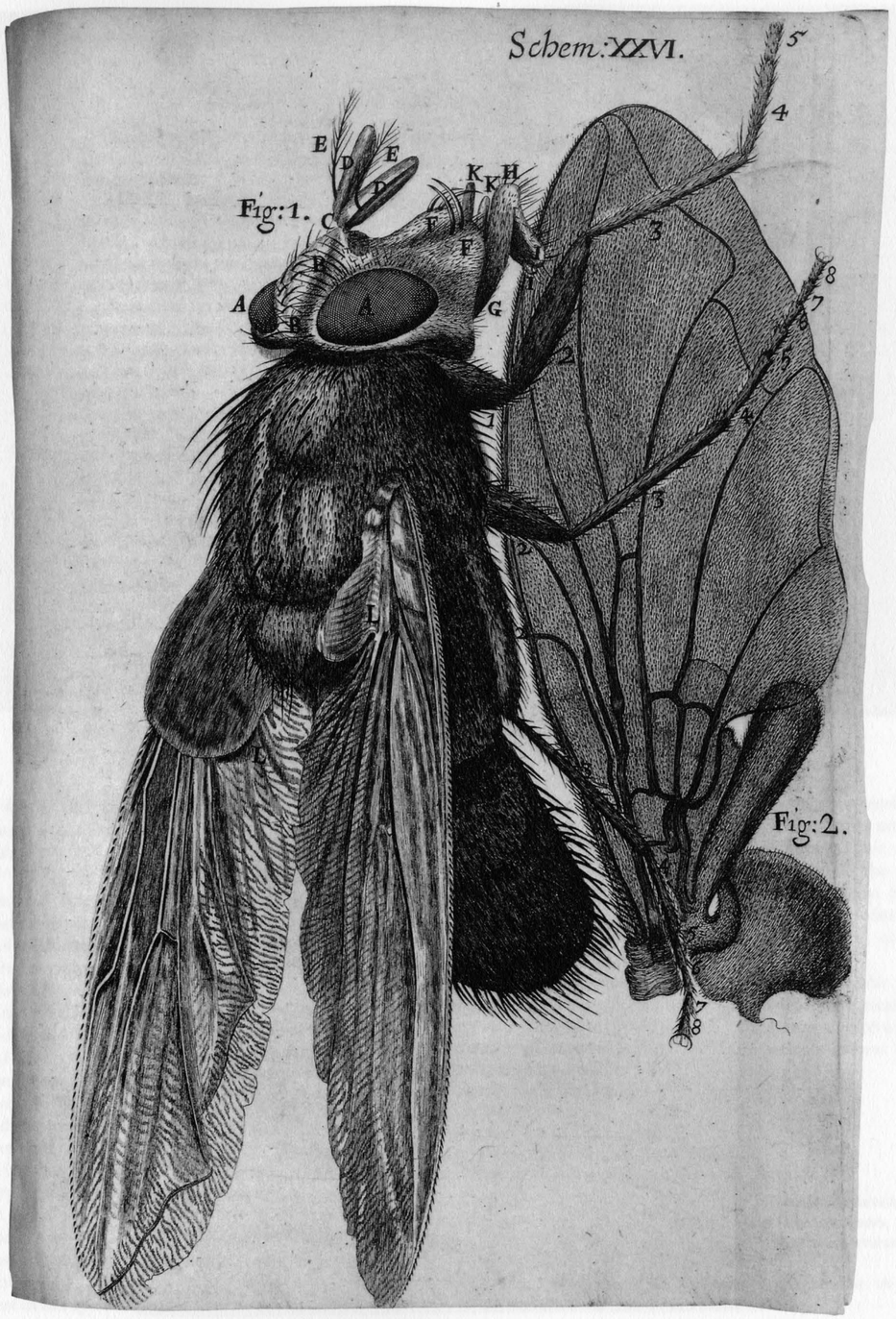
Edw. Gen' p. 4. Scala p. 101. Rosar. mag. p. 184. 185. 186. Rosar. abbr. p. 689, 661 662.

1. HEre of our *Sublimacion* a word or two,
I have to ſpeke, whych the eyghth *Gate* ys
Folys do Sublyme, but Sublyme thou not ſo,
For we Sublyme not lyke as they do I wys;
To Sublyme trewly therfore thou ſhall not mys:
If thou can make thy Bodys firſt ſpirituall,
And then thy Spyryts as I have tought the corporall.

2. Som do *Mercury* from *Vitriall* and *Salt* ſublyme,
And other ſpryts fro Scales of Yern or Steele,
Fro Eggſhells calcynyd and quyk lyme,
And on theyer manner hyt they Sublyme ryght well,
But ſuch Sublymyng accordyth never adele
To our entent, for we Sublyme not ſo,
To trewe *Sublymyng* therfore now wyll I go.

3. In *Sublymacyon* fyrſt beware of one thyng,
That thou Sublyme not to the top of thy Veſſell,
For without vyolence thou ſhalt yt not downe bryng
Ageyne, but there yt wyll abyde and dwell;
So hyt rejoyſyth wyth refrygeracion I the tell:
Kepe hyt therfore wyth temperat hete adowne
Full forty dayes, tyll hyt wex black abowen.

Aa 2 For



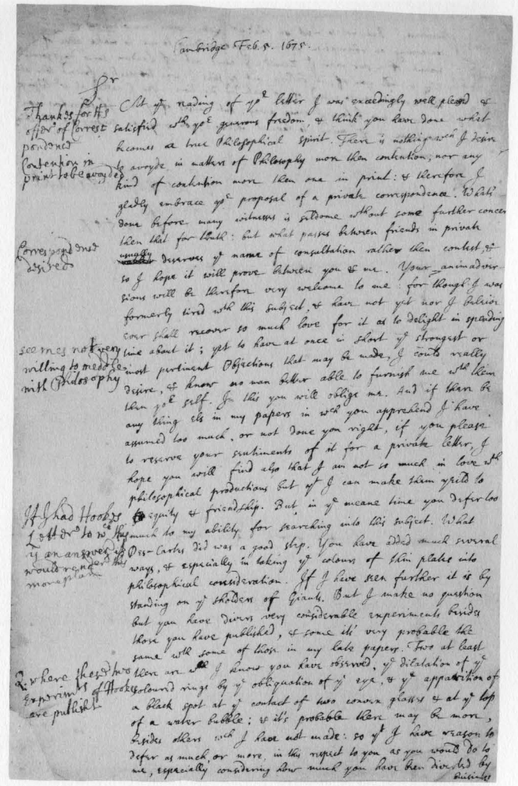
143 ❧ ROBERT HOOKE

Micrographia: Or Some Physiological Descriptions of Minute Bodies made by Magnifying Glasses
London: Printed by Jo. Martyn, and Ja. Allestry, Printers to the Royal Society, 1665
TEMPLE UNIVERSITY

The eye of a fly and of a gnat, fish scales, the bee's stinger, the flea and the louse, feathers, and sponges, all these were here for the first time pictured in magnification. The thirty-eight plates of Robert Hooke's microscopic and other observations, most of them probably drawn and engraved by the scientist himself, but some possible by Sir Christopher Wren, are the most striking features of the book. Their quality was so good that they were used for a century and a half in textbooks on microscopy.

Hooke, curator of experiments of the infant Royal Society, was a man of many talents and interests. He made important contributions to physics, mechanics, technology, astronomy, optics, and architecture. In *Micrographia* he described the compound microscope he invented, used the word "cell" to describe the structure of cork, wrote of the origin of fossils, referred to the possibility of making a kind of artificial silk from some glutinous substance, expounded the phenomenon of the diffraction of light, and commented on the nature of combustion and heat as a means of motion. One of his plates is of Mons Olympus on the moon as seen through a telescope.

It is not widely known, but the Department of Special Collections at Temple University boasts a creditable assemblage of books on the history of science. In Philadelphia similar collections, including copies of *Micrographia*, are to be found at the Academy of Natural Sciences, the College of Physicians, the Library Company, the Philosophical Society (1667 issue), and the University of Pennsylvania.



144 ❧ ISAAC NEWTON

Autograph Letter Signed to Robert Hooke
Cambridge, February 5, 1675/6
HISTORICAL SOCIETY OF PENNSYLVANIA

"If I have seen further it is by standing on y^e sho[u]lders of Giants," Newton wrote, graciously acknowledging the scientific contributions of Descartes and Hooke. So ended a feud between the two English scientists that had riven the Royal Society.

By the fall of 1675 it seemed inevitable that a conflict between Newton and Hooke would intensify. Three years earlier the former had offered a paper to the Society dealing with the bending of light through a prism. Hooke, the Society's curator, impugned the work, and when Newton submitted a justifying discourse on colors, Hooke claimed that most of it was contained in his own 1665 *Micrographia*. Once again Newton defended his work.

Apparently Hooke did not relish a public controversy with the talented Fellow of Trinity College, Cambridge. He wrote a conciliatory letter, hoping to lessen the misunderstanding between them. Modestly, Newton replied. Hooke had deferred "too much to my ability in searching into this subject," he wrote.

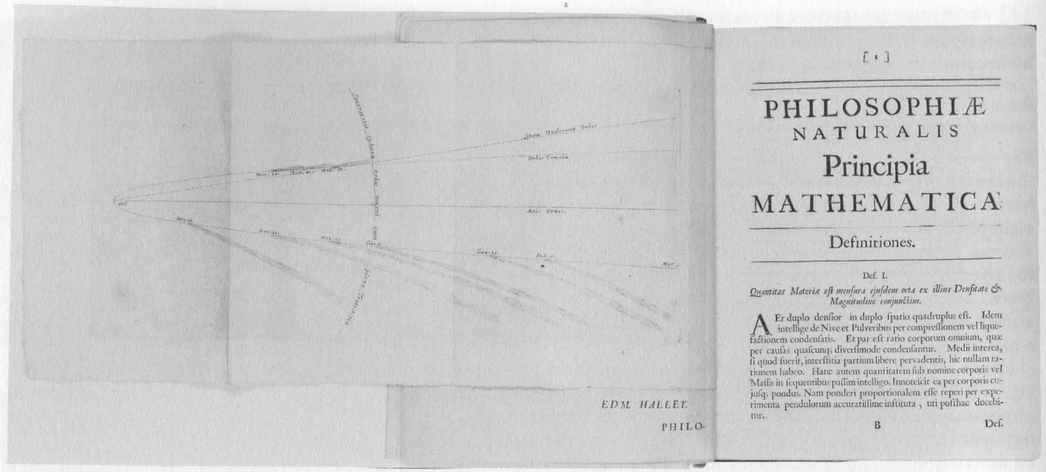
Although Professor Robert K. Merton of Columbia has traced Newton's trenchant metaphor to the 12th-century Bernard of Chartres, it was the scientist's use of it that became best known. The importance of the letter has long been recognized. It was first published in 1841, then in the collection of George Parker, 4th earl of Macclesfield, whose grandfather had been president of the Royal Society. How and when Simon Gratz acquired it is not known, but it is now in the great 175,000-item autograph collection he gave to the Historical Society in 1917.

145 ❧ ISAAC NEWTON

Philosophiae Naturalis Principia Mathematica
London: Printed for the Royal Society by Joseph Streater, 1687
AMERICAN PHILOSOPHICAL SOCIETY

The Scene: Cambridge University, England, August 1684

Edmund Halley: I have been trying to determine the orbit of a very interesting comet. Tell me, Mr. Newton, what path



would be followed by a body orbiting another which attracts it by a force inversely proportional to the square of the distance?
Isaac Newton: An ellipse, of course, Mr. Halley.
Halley: How do you know that?
Newton: Why, I have calculated it.
Halley: Can you show me the proof?
Newton: Certainly, it is here somewhere. Let me see if I can find it.

Unfortunately, Isaac Newton could not find the confirming paper. Fortunately, however, Halley's visit prompted him to work out the solution again. Five hundred quarto pages later, Newton produced not just the answer to the question, but his masterpiece, the culminating work of the Scientific Revolution, the *Principia*. It was a triumph of human intellect in terms of method as well as content. Newton's "rational mechanics" is a brilliant synthesis of the mechanistic approach to nature and a rigorous application of mathematical technique. Newton's three laws of motion—the principle of inertia; the "force law," which relates force to mass and acceleration; and the principle of action and reaction—are still taught to every student of physics. On the basis of these Newton constructed his supreme achievement, the law of universal gravitation, which showed that the force causing an apple to fall to the ground is exactly the same as that which holds the planets, their satellites, and the comets in their orbits.

The Philosophical Society has an excellent collection of Newton's works and a number of the classics of physical science from the 17th century to the present. James Logan's copy of the 1687 *Principia* is in the Library Company; it was the first one to come to America. A copy of the first edition of Newton's masterpiece is also at Haverford.

146 ❧ BENJAMIN FRANKLIN

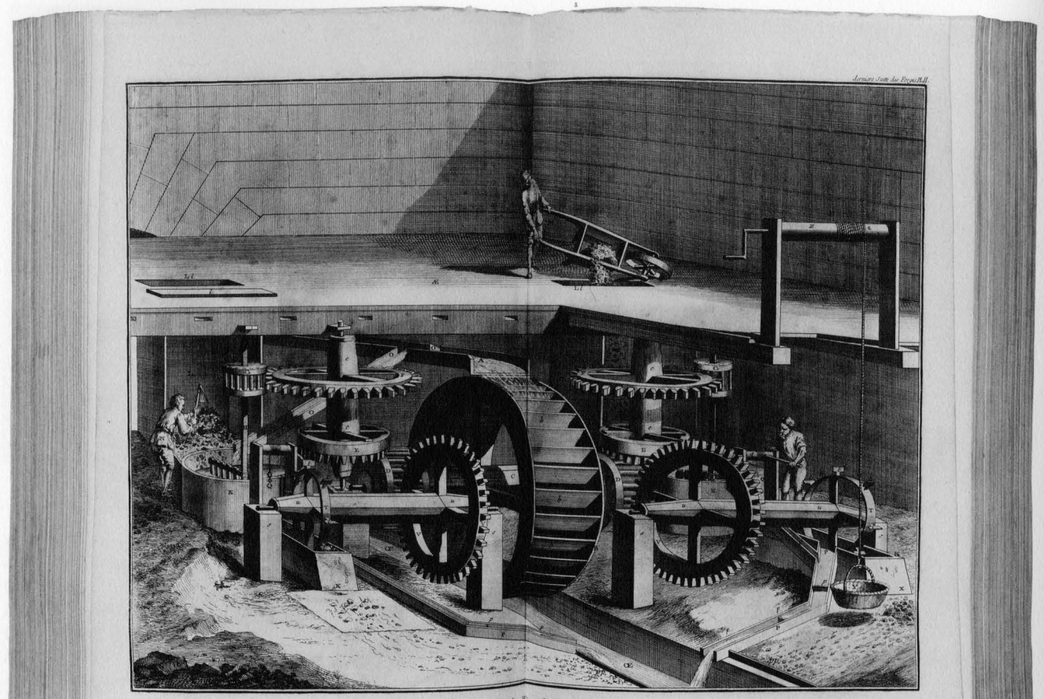
Experiments and Observations on Electricity, Made at Philadelphia in America
London: Printed and sold by E. Cave, 1751
HISTORICAL SOCIETY OF PENNSYLVANIA

"Nothing was ever written upon the subject of electricity," the eminent scientist Joseph Priestley wrote in his *History of Electricity*, "which was more generally read, and admired in all parts of Europe than these letters." Franklin's interest in electricity had been sparked by the gift from the London mercer Peter Collinson to the Library Company of a hollow glass tube for creating static electricity. Franklin made a number of experiments—with his friends Thomas Hopkinson, Philip Syng, and Ebenezer Kinnersley—of which he sent accounts to Collinson in London. These Collinson submitted for publication in the Royal Society's prestigious *Philosophical Transactions* but they were rejected. Convinced of their importance, Collinson put the collection of letters in the hands of the publisher Cave, with the help of the influential Quaker physician John Fothergill, who contributed a preface. The resulting volume was an instant success. Supplemented by additional reports, the *Experiments* was translated into many languages and established Franklin as a star in the firmament of the Enlightenment.

The book is one of the basic books of scientific literature; this copy has an added fillip. With the second part published in 1753 bound in, it may well have been Franklin's copy. How it came into the Historical Society is not clear, but it is in the same binding of half calf over decorated boards as the large lot of books from Franklin's library bought by the Society from the Athenaeum of Philadelphia, which in turn had acquired them from William Duane, a major purchaser at the time of the dispersal of the Franklin library. The Franklin collections at the Philosophical Society and the University of Pennsylvania also include the 1751 *Experiments and Observations*.

EXPERIMENTS
AND
OBSERVATIONS
ON
ELECTRICITY,
MADE AT
Philadelphia in *America*,
BY
Mr. BENJAMIN FRANKLIN,
AND
Communicated in ſeveral Letters to Mr. P. COLLINSON,
of *London*, F. R. S.

LONDON:
Printed and ſold by E. CAVE, at *St. John's Gate*. 1751.
(Price 2s. 6d.)



Grosses Forges, Lavage de la Mine, Vue perspective d'un Patouillet

147 ❧ DENIS DIDEROT & JEAN D'ALEMBERT, EDS.

Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers, par une Société des Gens de Lettres
Paris: Chez Briasson, David l'ainé, Le Breton, Durand, 1751–57 (I–VII); 1762–72 (Planches I–XI); Neufchastel: Chez Samuel Faulche & Compagnie, 1765 (VIII–XVII); Amsterdam: Chez M. M. Rey, 1776–77 (Suppl. I–IV); Paris: Chez Panckouke, Stoupe, Brunet; Amsterdam: Chez M. M. Rey, 1777 (Planches XII); Paris: Chez Panckouke; Amsterdam: Marc-Michel Rey, 1780 (Tables I–II)
LIBRARY COMPANY OF PHILADELPHIA

The *Encyclopédie* was an embodiment of the Enlightenment, the mid-18th-century philosophical current that swept away the remnants of structured medievalism and heralded a new society of science, manufactures, and rationalism. The editors called on the intellectual avant garde—Rousseau, Voltaire, Necker, Grimm, Turgot, and others—to contribute articles, which they eagerly did. The huge compilation, which took twenty-nine years to publish in full and eventually ran to twenty-one folio volumes of text, twelve of plates, and two of indexes, was an attempt to encompass human knowledge of the arts and sciences in a single work. The rationalism and liberalism of the text aroused the hostility of the entrenched lay and ecclesiastical reactionaries. In 1759 the first seven volumes were banned in France and condemned by the pope. The appearance of each successive volume caused a sensation. The number of subscribers rose from one thousand to four thousand. The Neufchâtel imprint, beginning in 1765, is fictitious, masking the name of the publisher and avoiding the scandal the work was causing in France.

Today one has to put oneself into the mind-set of 18th-century France to grasp what was considered so sensational, shocking, and revolutionary. A chief interest in the volumes today lies in the hundreds of engraved illustrations showing people at work making all manner of industrial products, from tapestries to tiles, from swords to ploughshares, from paper to ink. This set, in a contemporary French calf binding, was given to the Library Company in 1966 by George Friedland. The library also owns the older encyclopedias by Bayle, Harris, and Chambers as well as a good many later ones, including a set of an *Arts et Métiers* bequeathed it by Franklin. Other copies of the Diderot are at the Academy of Natural Sciences, Temple, the Philosophical Society, and the University of Pennsylvania, with second editions at Haverford and St. Charles Borromeo.

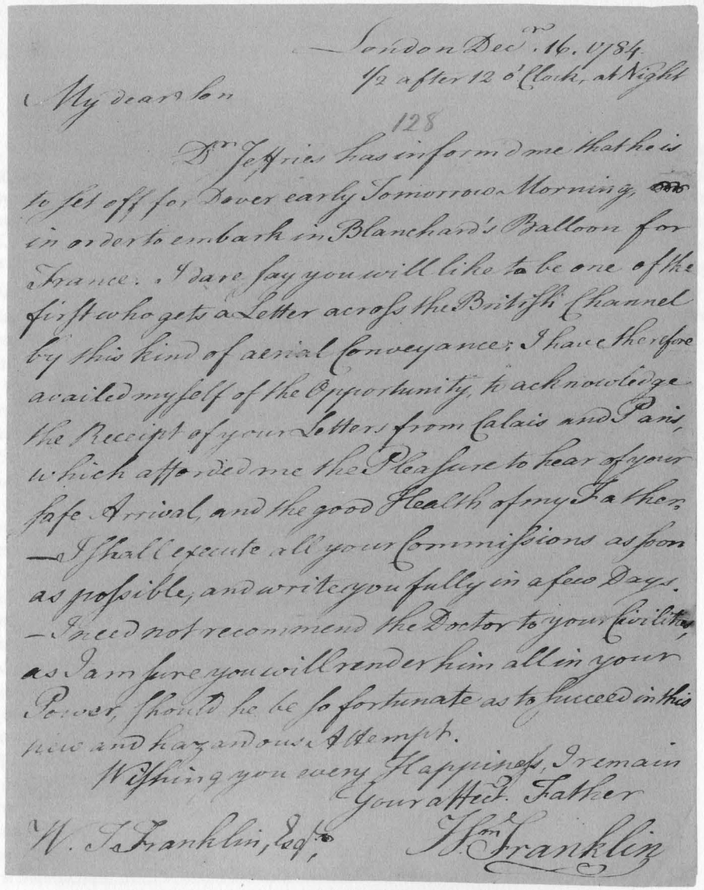
148 ❧ WILLIAM FRANKLIN

Autograph Letter Signed to William Temple Franklin
London, December 16, 1784
AMERICAN PHILOSOPHICAL SOCIETY

Ballomania swept through Europe after the Montgolfier brothers launched their first balloon in 1783. Crowds in France and Britain flocked to watch intrepid aeronauts like the Montgolfier brothers, Pilâtre de Rozier, and others defy gravity in their hot air and hydrogen balloons. One of the keenest observers was Benjamin Franklin, then American minister to the French court. In response to a grumbling comment, "What good are they?" Franklin replied, "What good is a new-born baby?"

"I dare say you will like to be one of the first who gets a Letter across the English Channel by this kind of aerial Conveyance," William Franklin wrote to his son Temple, who was serving as his grandfather's secretary. The conveyance was a balloon piloted by Jean-Pierre Blanchard with the wealthy American physician John Jeffries as patron and passenger. The letter, the first to be delivered by air, was one of several carried in an inflated bladder, but is the only one known to survive. The aeronauts almost ended up in the Channel, but jettisoning equipment and articles of clothing, they managed to rise, and in less than three hours from Dover's cliffs they landed in a French forest to receive—in their underwear—a hero's welcome. Some days later Dr. Jeffries delivered the letter to Temple Franklin in Paris. It had been on the first cross-Channel flight.

The first airmail letter is part of the William Temple Franklin Papers presented to the Society in 1840 by Charles Pemberton Fox and Mary Fox. In the Society's collection is also Benjamin Franklin's copy of Jeffries's published account of the voyage.



London Dec.r 16. 1784
½ after 12 o'Clock, at Night

My dear Son

128

Dr. Jeffries has inform'd me that he is to set off for Dover early Tomorrow Morning, in order to embark in Blanchard's Balloon for France. I dare say you will like to be one of the first who gets a Letter across the British Channel by this kind of aerial Conveyance. I have therefore availed myself of the Opportunity, to acknowledge the Receipt of your Letters from Calais and Paris, which afforded me the Pleasure to hear of your safe Arrival and the good Health of my Father. — I shall execute all your Commissions as soon as possible, and write you fully in a few Days. — I need not recommend the Doctor to your Civilities, as I am sure you will render him all in your Power, should he be so fortunate as to succeed in this new and hazardous Attempt.

Wishing you every Happiness, I remain
Your affect.e Father
W.m Franklin

W. T. Franklin, Esq.r

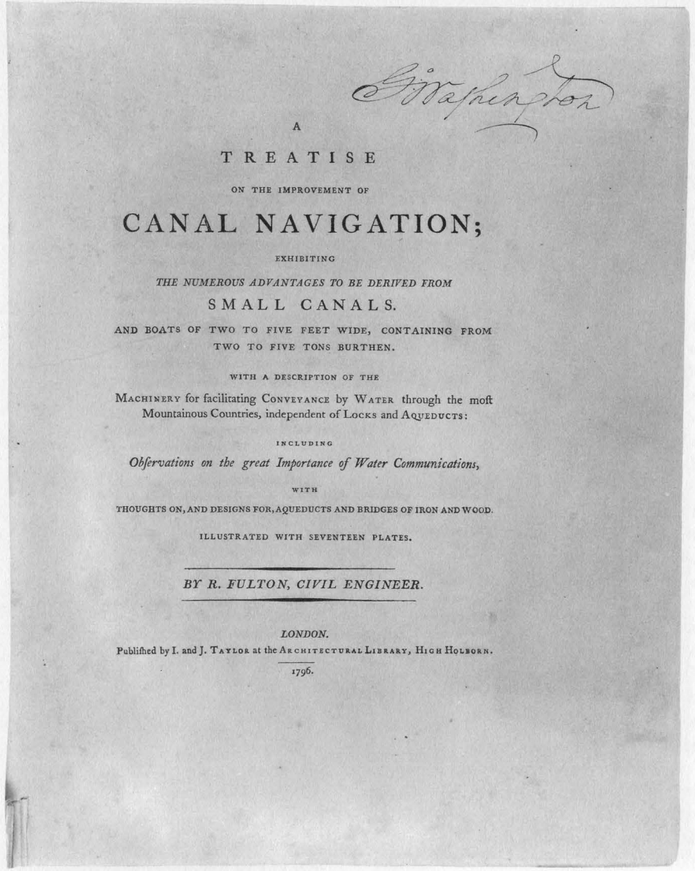
149 ❧ ROBERT FULTON

A Treatise on the Improvement of Canal Navigation
London: Published by I. and J. Taylor, 1796
HISTORICAL SOCIETY OF PENNSYLVANIA

What more exciting copy of Robert Fulton's treatise on canals can be imagined than the one he presented to George Washington! This is it—with the President's signature on the title and a long manuscript essay by Fulton bound in after the printed text.

Fulton began his career as a watchmaker in Philadelphia. Before he developed a steamboat he had achieved a considerable reputation as an imaginative civil engineer. He had patented a marble saw, made an improved dredging machine, and even invented a submarine of sorts. Following the technical aspects of canal building in the text, Fulton proposed to President Washington a national network of canals in his holographic postscript. Picturing a period "when the whole country will be intersected with canals," the imaginative planner argued that by providing a means of distributing the products of manufacture, such as those coming from the newly developed hosiery loom, "millions [would] now wear stockings that would otherwise be necessitated to go bare legged." There was a possibility, too, that canals could turn small water wheels. In addition to other benefits, "tolls may be applied to numerous purposes, such as paying the expenses of the Government."

Samuel L. Smedley gave the volume to the Society in 1896. It well complements the Society's holdings in the field of transportation and internal improvements. Other significant collections of material on canals and railroads are in the Philosophical Society, where there are also Fulton letters, and the Library Company, both of which have copies of Fulton's *Treatise*. One of the two examples in the latter institution belonged to Thomas Mifflin, governor of Pennsylvania, and has bound in three pages of Fulton's manuscript notes also on the benefits of canals.


G. Washington

A

TREATISE

ON THE IMPROVEMENT OF

CANAL NAVIGATION;

EXHIBITING

THE NUMEROUS ADVANTAGES TO BE DERIVED FROM

SMALL CANALS.

AND BOATS OF TWO TO FIVE FEET WIDE, CONTAINING FROM TWO TO FIVE TONS BURTHEN.

WITH A DESCRIPTION OF THE

MACHINERY for facilitating CONVEYANCE by WATER through the moſt Mountainous Countries, independent of LOCKS and AQUEDUCTS:

INCLUDING

Obſervations on the great Importance of Water Communications,

WITH

THOUGHTS ON, AND DESIGNS FOR, AQUEDUCTS AND BRIDGES OF IRON AND WOOD.

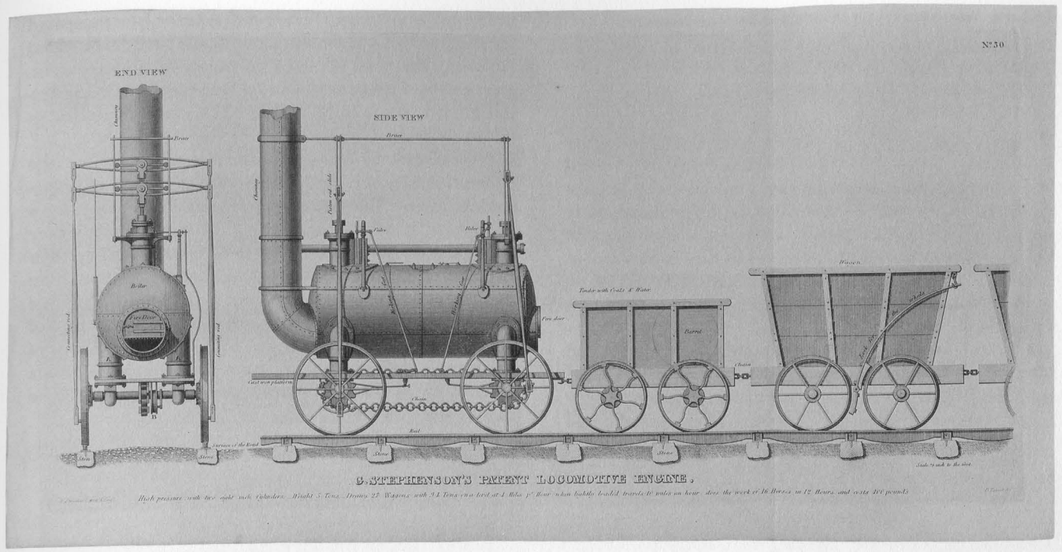
ILLUSTRATED WITH SEVENTEEN PLATES.

BY R. FULTON, CIVIL ENGINEER.

LONDON.

Publiſhed by I. and J. TAYLOR at the ARCHITECTURAL LIBRARY, HIGH HOLBORN.

1796.



150 ❧ WILLIAM STRICKLAND

Reports on Canals, Railways, Roads, and Other Subjects Made to "The Pennsylvania Society for the Promotion of Internal Improvement"
Philadelphia: H. C. Carey & I. Lea, 1826
ATHENAEUM OF PHILADELPHIA

From the yellow fever epidemic of 1793 to the demise of the Bank of the United States in 1841, Philadelphia suffered a series of urban traumas that undermined its corporate confidence and diminished its citizens' wealth. One of these traumas was the opening of the Erie Canal, which snatched away from the city its dominance of the western trade. But better times lay ahead; and one of the harbingers of those times was Strickland.

"To awaken and animate the citizens of Pennsylvania, to promote and adopt those great and certain sources of national wealth and prosperity," the Pennsylvania Society for the Promotion of Internal Improvement sent Strickland, then Philadelphia's foremost architect and civil engineer, to Great Britain to collect information on the latest improvements in canals, roads, railways, bridges, and such other matters as would promote the objects of the Society.

Strickland traveled through England and Scotland, arriving in time to see the first success of George Stephenson's locomotive. He was impressed. From Glasgow in June 1825 he wrote that "the introduction of the locomotive engine has greatly changed the relative value of railways and canals." There could be no doubt, he said, that so far as speed was concerned "railways will receive a preference." Strickland had seen the future; it ran on rails. And Philadelphia did become a major railroad center and manufactured locomotives for the whole world.

The Athenaeum headed the subscription list for Strickland's *Reports*, perhaps because the author had joined the library in 1820, the first architect to do so. No other Philadelphia library was listed among the subscribers, but soon the Library Company got a copy, and others are to be found at the Historical Society, the University of Pennsylvania, and—supplemented with letters—the Philosophical Society. Extensive documents relating to the Pennsylvania Society are in the Library Company.

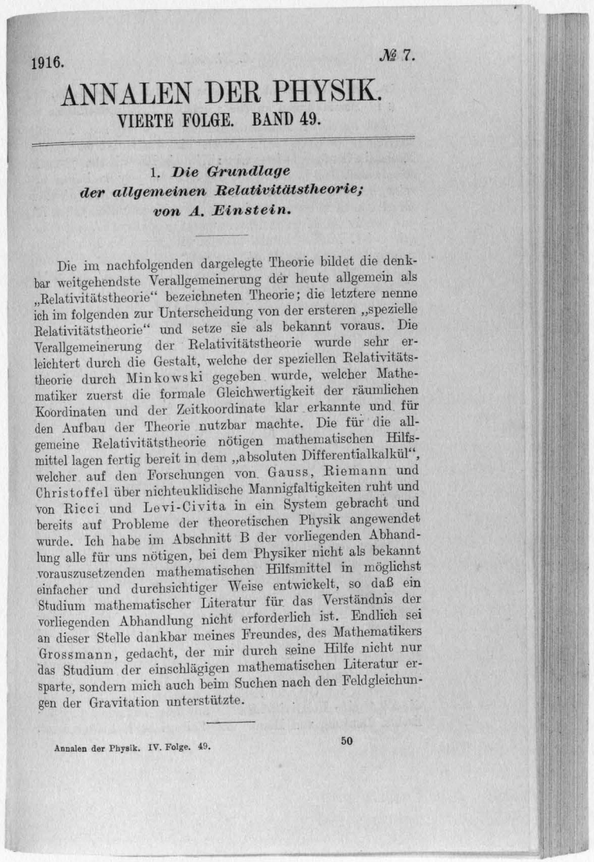
151 ❧ ALBERT EINSTEIN

Die Grundlage der allgemeinen Relativitätstheorie, in **Annalen der Physik, Vierte Folge, Band 49**
Leipzig: Verlag von Johann Ambrosius Barth, 1916
TEMPLE UNIVERSITY

Einstein's "General Theory of Relativity" has been widely hailed, but understood by few. The mathematics involved in his computations is beyond the comprehension of most students, and only a handful of theoretical physicists fully grasp the theories. The gist of Einstein's thought was that there were inconsistencies in the absolutism of Newtonian science, that all the properties of matter and even time were in the eye of the beholder and depended on his position and motion.

In 1905 Einstein, a patent examiner in Berne, published his "Special Theory of Relativity," concerned with the electro-dynamics of moving bodies, and concluded that energy and mass are equivalent. The conclusion was summarized in the well-known equation $e = mc^2$. After he later presented the theory that light consisted of discrete particles he called "quanta," the need for a general theory became apparent, a project he worked on while he held positions in theoretical physics at the University of Zurich, at Prague, and in Berlin.

When Einstein was awarded the Nobel Prize in 1921, the committee took note of his discovery of the law of photo-electric effects, but skated around a discussion of his theories of relativity, because, it has been suggested, they did not quite understand them. Nothwithstanding their limitations and inconsistencies, Einstein's theories have transformed modern astrophysics and the broad field of theoretical physics. At Haverford and the University of Pennsylvania are copies of the 1916 "General Theory of Relativity"; at Bryn Mawr are preserved a number of letters by Einstein and the autograph manuscript of a speech he gave at the California Institute of Technology in 1931.



1916. № 7.

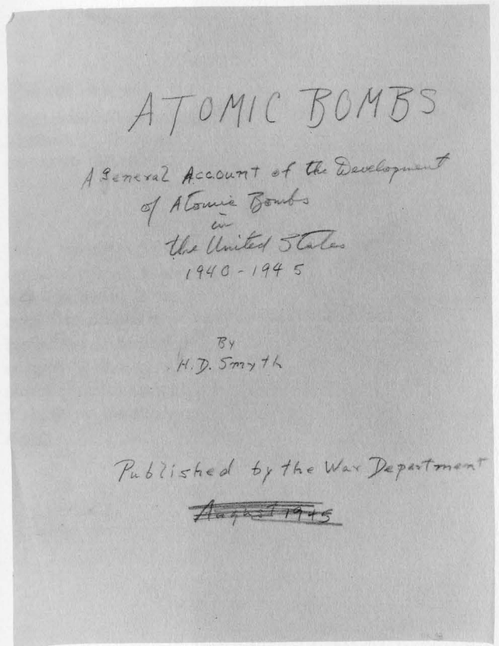
ANNALEN DER PHYSIK.

VIERTE FOLGE. BAND 49.

1. *Die Grundlage der allgemeinen Relativitätstheorie;* von *A. Einstein.*

Die im nachfolgenden dargelegte Theorie bildet die denkbar weitgehendste Verallgemeinerung der heute allgemein als „Relativitätstheorie" bezeichneten Theorie; die letztere nenne ich im folgenden zur Unterscheidung von der ersteren „spezielle Relativitätstheorie" und setze sie als bekannt voraus. Die Verallgemeinerung der Relativitätstheorie wurde sehr erleichtert durch die Gestalt, welche der speziellen Relativitätstheorie durch Minkowski gegeben wurde, welcher Mathematiker zuerst die formale Gleichwertigkeit der räumlichen Koordinaten und der Zeitkoordinate klar erkannte und für den Aufbau der Theorie nutzbar machte. Die für die allgemeine Relativitätstheorie nötigen mathematischen Hilfsmittel lagen fertig bereit in dem „absoluten Differentialkalkül", welcher auf den Forschungen von Gauss, Riemann und Christoffel über nichteuklidische Mannigfaltigkeiten ruht und von Ricci und Levi-Civita in ein System gebracht und bereits auf Probleme der theoretischen Physik angewendet wurde. Ich habe im Abschnitt B der vorliegenden Abhandlung alle für uns nötigen, bei dem Physiker nicht als bekannt vorauszusetzenden mathematischen Hilfsmittel in möglichst einfacher und durchsichtiger Weise entwickelt, so daß ein Studium mathematischer Literatur für das Verständnis der vorliegenden Abhandlung nicht erforderlich ist. Endlich sei an dieser Stelle dankbar meines Freundes, des Mathematikers Grossmann, gedacht, der mir durch seine Hilfe nicht nur das Studium der einschlägigen mathematischen Literatur ersparte, sondern mich auch beim Suchen nach den Feldgleichungen der Gravitation unterstützte.

Annalen der Physik. IV. Folge. 49. 50



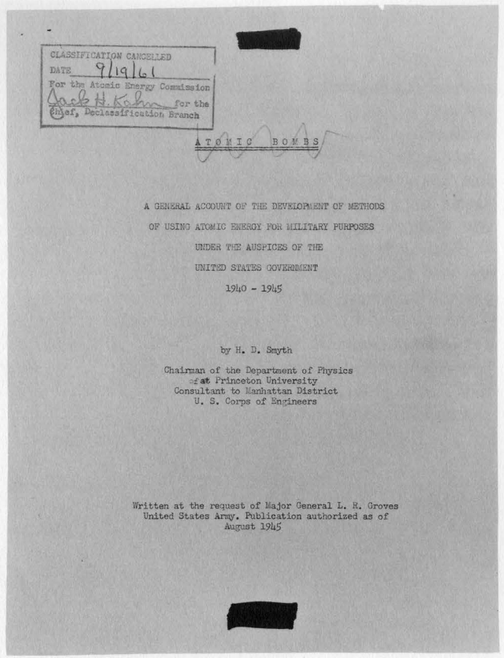
ATOMIC BOMBS

A General Account of the Development of Atomic Bombs in the United States 1940-1945

By H. D. Smyth

Published by the War Department

~~August 1945~~



CLASSIFICATION CANCELLED
DATE 9/19/61
For the Atomic Energy Commission
Jack H. Kahn for the
Chief, Declassification Branch

ATOMIC BOMBS

A GENERAL ACCOUNT OF THE DEVELOPMENT OF METHODS OF USING ATOMIC ENERGY FOR MILITARY PURPOSES UNDER THE AUSPICES OF THE UNITED STATES GOVERNMENT 1940 - 1945

by H. D. Smyth

Chairman of the Department of Physics
~~of~~ Princeton University
Consultant to Manhattan District
U. S. Corps of Engineers

Written at the request of Major General L. R. Groves
United States Army. Publication authorized as of
August 1945

152 ❧ HENRY DEWOLF SMYTH

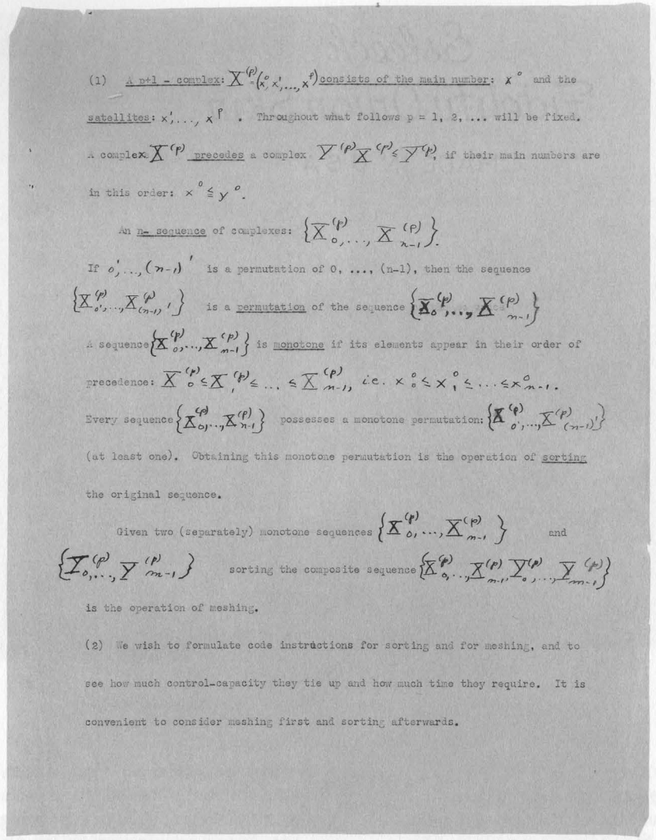
A General Account of the Development of Methods of Using Atomic Energy for Military Purposes under the Auspices of the United States Government 1940–1945
[Washington: Published by the War Department,] 1945
AMERICAN PHILOSOPHICAL SOCIETY

August 6, 1945—that was the fateful day when a uranium bomb was dropped on Hiroshima, Japan. The age of atomic warfare was begun. One week later, after a second bomb was dropped on Nagasaki, the United States War Department issued an official account of the Manhattan Project which produced the bombs, written by Princeton physicist Henry D. Smyth. The original title of Smyth's report as included here in his hastily scrawled autograph, was "ATOMIC BOMBS A General Account of the Development of Atomic Bombs." For security reasons, the title was changed on the master copy, shown here, from which the final lithoprint version was made for distribution to the press and public.

The program to develop a nuclear weapon had its origins in 1939, when a group of scientists, Albert Einstein among them, warned President Roosevelt of the vast destructive power that could be unleashed by the recently-discovered fission of uranium. By mid-1942 a top-secret crash program had been instituted under the Army Corps of Engineers' Manhattan District, whence the name of the project.

Smyth's involvement began with his research at Princeton, where he headed the physics department, on electromagnetic methods of separating uranium isotopes. In 1943 he was appointed associate director of the Metallurgical Laboratory at the University of Chicago, then working on the production of the heavy water needed to regulate the speed of neutrons in a chain reaction. In April 1944 General Leslie R. Groves, chief of the Manhattan Project, asked Smyth to prepare a report on the project for release after the expected deployment of the bomb. The most famous press release in the world became known simply as the "Smyth Report."

Professor Smyth, a member of the Philosophical Society from 1947 until his death in 1986, gave his papers to it in 1982 and 1986. Other important collections there in the history of modern physical science are those of John A. Wheeler and John C. Slater, in addition to the microfilm Archive of the History of Quantum Physics. Copies of the published lithoprint are in many libraries.



(1) A n+1 - complex: $X^{(p)}(x^0, x', \ldots, x^r)$ consists of the main number: x^0 and the satellites: $x', \ldots, x^r$. Throughout what follows p = 1, 2, ... will be fixed. A complex $X^{(p)}$ precedes a complex $Y^{(p)}$ $X^{(p)} \leq Y^{(p)}$, if their main numbers are in this order: $x^0 \leq y^0$.

An n- sequence of complexes: $\{X^{(p)}_0, \ldots, X^{(p)}_{n-1}\}$.

If $o', \ldots, (n-1)'$ is a permutation of 0, ..., (n-1), then the sequence $\{X^{(p)}_{o'}, \ldots, X^{(p)}_{(n-1)'}\}$ is a permutation of the sequence $\{X^{(p)}_0, \ldots, X^{(p)}_{n-1}\}$

A sequence $\{X^{(p)}_o, \ldots, X^{(p)}_{n-1}\}$ is monotone if its elements appear in their order of precedence: $X^{(p)}_0 \leq X^{(p)}_1 \leq \ldots \leq X^{(p)}_{n-1}$, i.e. $x^0_0 \leq x^0_1 \leq \ldots \leq x^0_{n-1}$.

Every sequence $\{X^{(p)}_o, \ldots, X^{(p)}_{n-1}\}$ possesses a monotone permutation: $\{X^{(p)}_{o'}, \ldots, X^{(p)}_{(n-1)'}\}$ (at least one). Obtaining this monotone permutation is the operation of sorting the original sequence.

Given two (separately) monotone sequences $\{X^{(p)}_0, \ldots, X^{(p)}_{m-1}\}$ and $\{Y^{(p)}_0, \ldots, Y^{(p)}_{m-1}\}$ sorting the composite sequence $\{X^{(p)}_0, \ldots, X^{(p)}_{m-1}, Y^{(p)}_0, \ldots, Y^{(p)}_{m-1}\}$ is the operation of meshing.

(2) We wish to formulate code instructions for sorting and for meshing, and to see how much control-capacity they tie up and how much time they require. It is convenient to consider meshing first and sorting afterwards.

153 ❧ JOHN VON NEUMANN

Typescript of "The Sorting Problem"
[Los Alamos, New Mexico, 1945]
AMERICAN PHILOSOPHICAL SOCIETY

Once upon a time, in the early days of the pioneer computer ENIAC, each new program required the physical adjustment of the wires in the machine. The Hungarian-born mathematician John Von Neumann changed that with the development of the stored-program concept. Through it, instructions for manipulating numerical data could be coded and stored electronically, thus allowing the computer to be reprogrammed automatically for other tasks without having to be rewired. This is an essential feature in all modern, general-purpose computers. Von Neumann's typescript is the earliest to give the detailed programming and coding instructions for solving a problem—sorting numbers—on a stored-program computer.

Von Neumann came to the United States in 1930, and three years later, at the age of thirty-six, he was invited to the prestigious Institute for Advanced Study in Princeton, where he spent the rest of his academic life. A brilliant scholar in both theoretical mathematics and mathematical physics, he was in great demand as a consultant to military projects during World War II, including the Manhattan Project at Los Alamos, where he helped design an implosion device for triggering nuclear fission bombs.

His involvement with computers was due in part to a visit to the Ballistic Research Laboratory at the Aberdeen Proving Ground, Maryland. While waiting for a train at Aberdeen, he happened to meet the mathematician Herman H. Goldstine, the Laboratory's liaison with the University of Pennsylvania's Moore School of Electrical Engineering, where a team was secretly developing the first electronic digital computer, the ENIAC. Von Neumann was immediately enthralled with the potential of the computer to perform quickly the complex calculations needed at Los Alamos. With Goldstine he refined and formalized the key concept of the stored program. The typescript is part of the Herman H. Goldstine Papers, donated to the Society in 1982–85 by Dr. Goldstine, now its executive officer.

Medicine

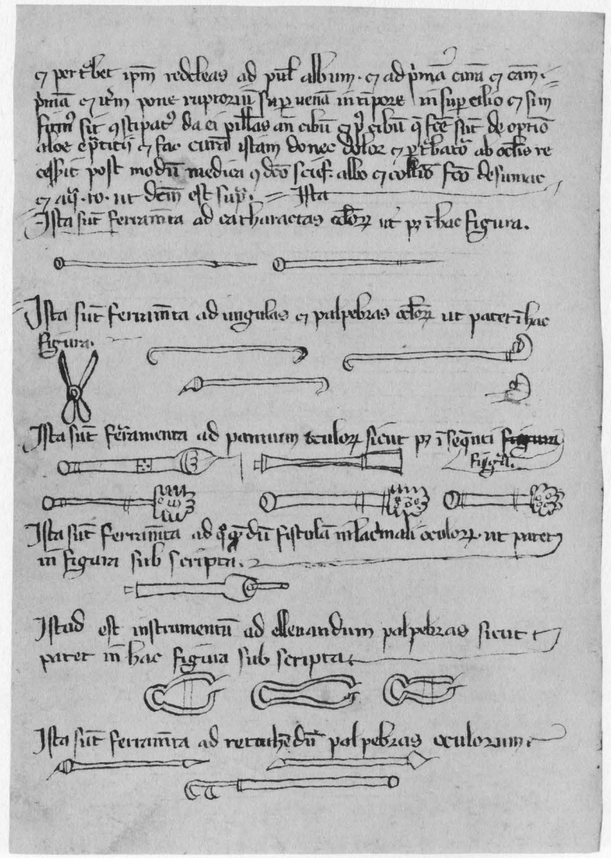
154 ❧ ARNOLDUS DE VILLANOVA

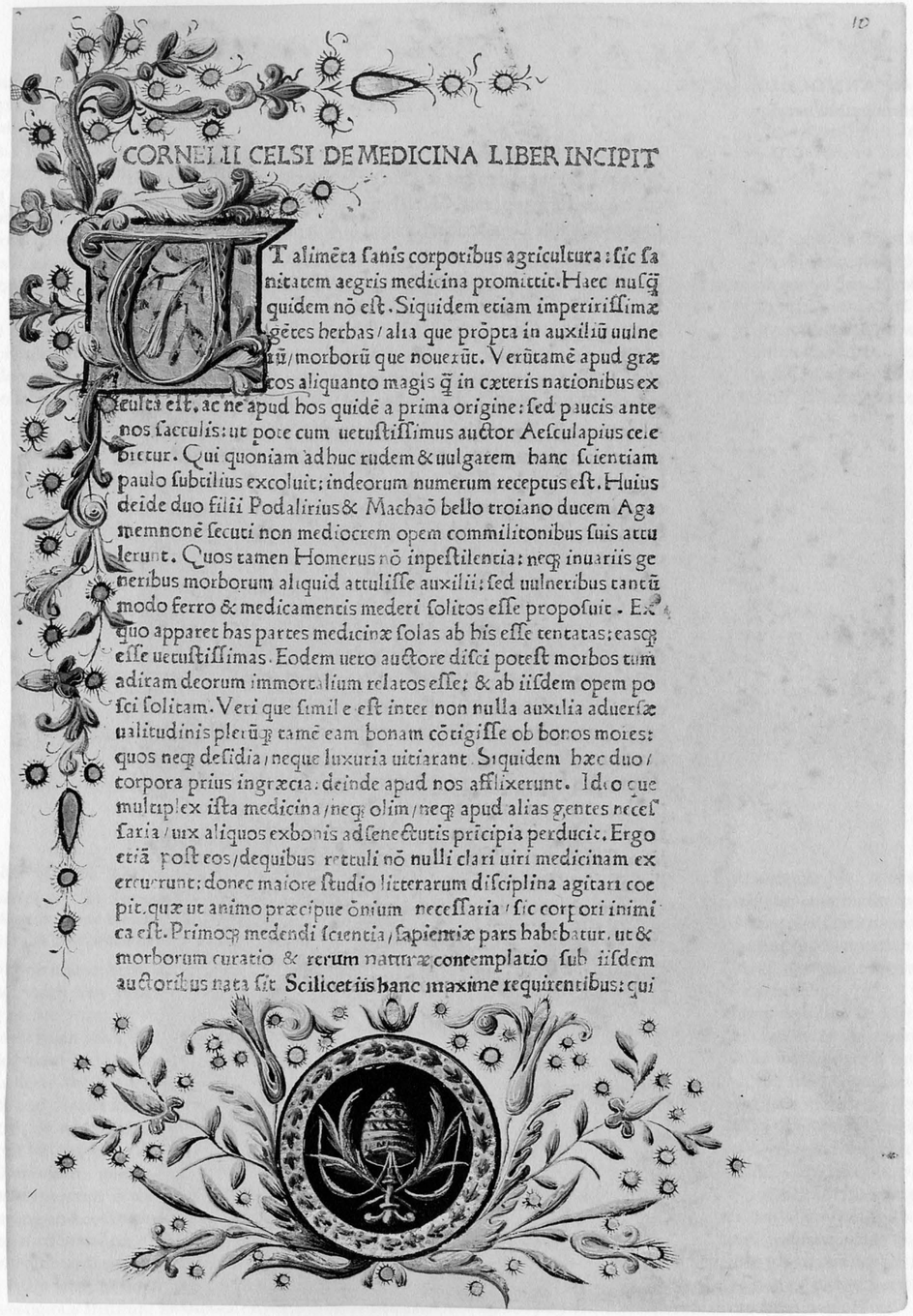
De infirmitatibus occulorum
Manuscript, [Italy, ca. 1350]
COLLEGE OF PHYSICIANS

What must the poor patient have thought when his doctor wielded a hook to elevate his eyelids, needles for couching a cataract, and talons for removing foreign bodies from the eye? This manuscript on the infirmities of the eyes is notable for the illustrations of medieval instruments used in eye surgery. Although Arnold did not add anything new to the study of ophthalmology, his work is important for the light it sheds on medical practice in the field during the Middle Ages.

Arnold of Villanova was the most famous and influential physician of his time. Born in Valencia, Spain, in 1235, he attended the University of Montpellier, one of the outstanding medieval seats of learning. He complemented his education with extensive travel through France, Italy, and Spain, becoming somewhat of a jack-of-all-trades, physician in many fields, astrologer, and alchemist. Although his writings—he is credited with more than sixty works—reflect the medicine current in his day, Arnold was not afraid to contradict the teachings of the revered authorities Galen and Avicenna.

Dr. S. Weir Mitchell in 1894 gave the manuscript to the College. It is part of a rich collection of ophthalmological works in the library, a collection of books and journals that makes the College a leading repository of material on the subject.





CORNELII CELSI DE MEDICINA LIBER INCIPIT

T alimẽta ſanis corpotibus agricultura: ſic ſa nitatem aegris medicina promittit. Haec nuſq̃ quidem nõ eſt. Siquidem etiam impeririſſimæ gẽtes herbas/alia que prõpta in auxiliũ uulne rũ/morborũ que nouerũt. Verũtamẽ apud græ cos aliquanto magis q̃ in cæteris nationibus ex culta eſt. ac ne apud hos quidẽ a prima origine: ſed paucis ante nos ſæculis: ut pote cum uetuſtiſſimus auctor Aeſculapius cele bretur. Qui quoniam adhuc rudem & uulgarem hanc ſcientiam paulo ſubtilius excoluit: indeorum numerum receptus eſt. Huius deide duo filii Podalirius & Machaõ bello troiano ducem Aga memnonẽ ſecuti non mediocrem opem commilitonibus ſuis attu lerunt. Quos tamen Homerus nõ inpeſtilentia: neq̃ inuariis ge neribus morborum aliquid attuliſſe auxilii: ſed uulneribus tantũ modo ferro & medicamentis mederi ſolitos eſſe propoſuit. Ex quo apparet has partes medicinæ ſolas ab his eſſe tentatas: easq̃ eſſe uetuſtiſſimas. Eodem uero auctore diſci poteſt morbos tum aditam deorum immortalium relatos eſſe: & ab iiſdem opem po ſci ſolitam. Veri que ſimile eſt inter non nulla auxilia aduerſæ ualitudinis pleriq̃ tamẽ eam bonam cõtigiſſe ob bonos moiest quos neq̃ deſidia/neque luxuria uitiarant. Siquidem hæc duo/ corpora prius ingræcia: deinde apud nos afflixerunt. Ideo que multiplex iſta medicina/neq̃ olim/neq̃ apud alias gentes neceſ ſaria/nix aliquos exbonis adſenectutis principia perducit. Ergo etiã poſt eos/dequibus retuli nõ nulli clari uiri medicinam ex ercuerunt: donec maiore ſtudio litterarum diſciplina agitari coe pit. quæ ut animo præcipue õnium neceſſaria/ſic corpori inimi ca eſt. Primoq̃ medendi ſcientia/ſapientiæ pars habebatur. ut & morborum curatio & rerum naturæ contemplatio ſub iiſdem auctoribus nata ſit Scilicet iis hanc maxime requirentibus: qui

155 ❧ AULUS CORNELIUS CELSUS

De Medicina
Florence: a Nicolao [Laurentii], 1478
COLLEGE OF PHYSICIANS

"This is a superb copy! Why not bleed the Fellows of the College? I will go $25. W.O." So Sir William Osler wrote on a page from a Quaritch rare-book catalogue which he sent in 1913 to the doyen of Philadelphia medicine, Dr. S. Weir Mitchell. Although Osler thought the asking price of £84 "shocking," he opined that it was the best copy he had seen except for "the famous Grolier copy in the British Museum." He pushed hard—and successfully—to persuade the College of Physicians to buy it.

Celsus, who flourished in the first century A.D., was not trained as a physician but in *De medicina* presented the best account of Roman medicine that has survived. Written about 30 A.D., the text was lost during the Middle Ages and only rediscovered in Milan in 1433. This *editio princeps* of Celsus's work is one of the few popular non-Arabic medical books of the 15th century. The text consists of the various aspects of medicine as it was practiced in his day, including the first account of heart disease.

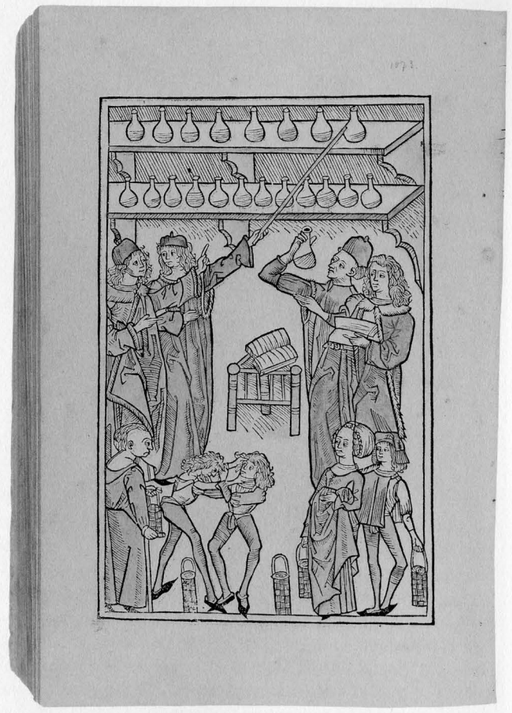
There was a fillip to this copy that Mitchell bled his fellow Fellows for. The first page is handsomely illuminated and the last bears the ownership inscription of Giorgio Antonio Vespucci, uncle and tutor of the considerably more famous Amerigo. Dr. James C. Wilson, president of the College at the time of its acquisition, stated that "never was blood given with better grace." The Celsus is one of 430 medical incunabula in the College, the third largest such collection in the country.

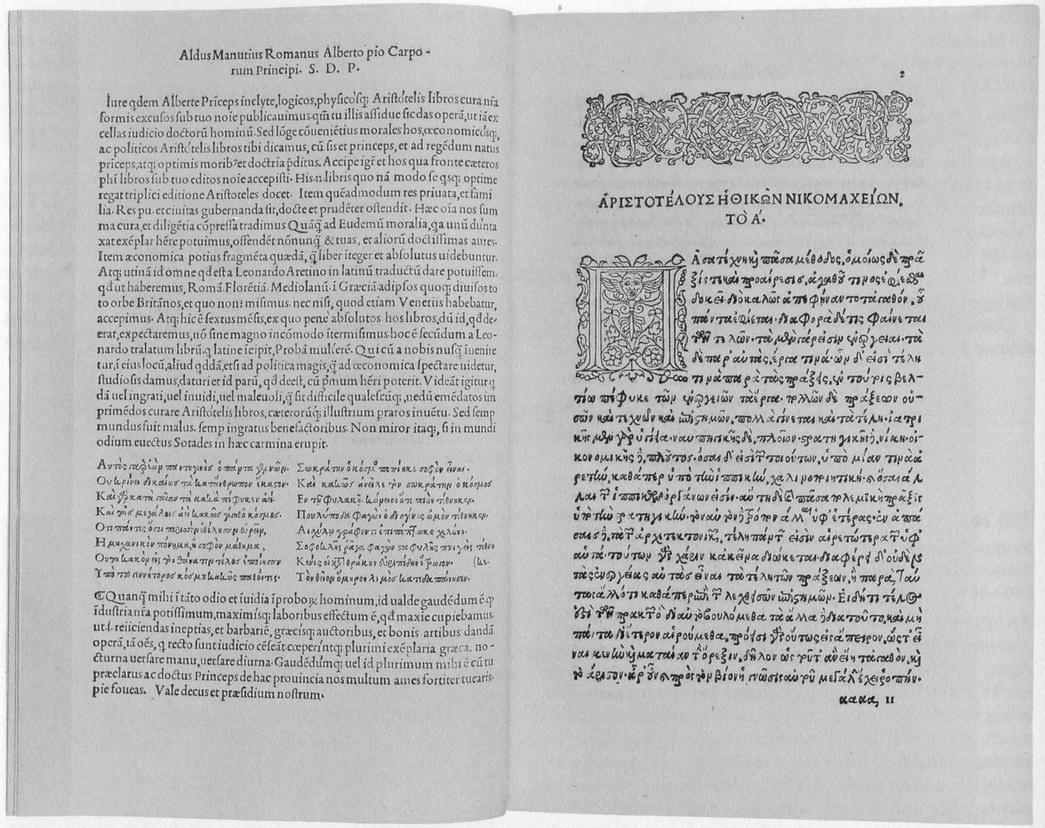
156 ❧

Hortus Sanitatis
Mainz: Jacobus Meydenbach, 1491
COLLEGE OF PHYSICIANS

An appealing mixture of fact and fancy, the *Hortus Sanitatis* was one of the most popular medical books of the Middle Ages. It was the last of the three fundamental botanical works printed in the 15th century, the two earlier ones being the *Herbarius* and the *Gart der Gesundheit*. Although much of the text and illustrations were derived from its predecessors, the *Hortus* was a much larger and more profusely illustrated work. Not only were the descriptions of plants fuller but chapters were added on animals, fishes, birds, stones, and minerals. The mandrake root which shrieked when pulled up was illustrated and commented on, and attention was given to griffins and harpies.

The College's holdings of 15th-century herbals is unmatched in the area. In addition to this first printing of the *Hortus*, purchased in 1923, it boasts two editions of 1497, the *Herbarius* of 1484 and 1491, a 1493 *Gart der Gesundheit*, and the exceptionally rare *Grant Herbier* of about 1500. Various incunable editions of the *Hortus* are to be found at the University of Pennsylvania and the Library Company, an edition of the *Herbarius* at Bryn Mawr, and one of the *Gart der Gesundheit* at Temple.




Aldus Manutius Romanus Alberto pio Carpo-
rum Principi. S. D. P.

Iure qdem Alberte Princeps inclyte, logicos, physicosq; Aristotelis libros cura nra formis excusos sub tuo nose publicauimus qm tu illis assidue ficdas operā, ut iā ex cellas iudicio doctorū hominū. Sed lōge cōueniētius morales hos, œconomicosq; ac politicos Aristotelis libros tibi dicamus, cū sis et princeps, et ad regēdum natus princeps atq; optimis moribꝰ et doctrīa ꝑditus. Accipe igīt et hos qua fronte cæteros phī libros sub tuo editos nose accepisti. His n. libris quo nā modo se q̄sq; optime regat triplici editione Aristoteles docet. Item quēadmodum res priuata, et fami lia. Res pu. et ciuitas gubernanda sit, docte et prudēter ostendit. Hæc oīa nos sum ma cura, et diligētia cōpressa tradimus Quāg; ad Eudemū moralia, ga unū dūnta xat exēplar hēre potuimus, ostendēt nōnunq; & tuas, et aliorū doctissimas aures. Item œconomica potius fragmēta quædā, q̄ liber integer et absolutus uidebuntur. Atq; utinā id omne qd esta Leonardo Aretino in latinū traductū dare potuissem. q̄d ut haberemus, Romā Florētiā. Mediolanū. i Græciā adipsos quoq; diuisos to orbe Britānos, et quo nonz misimus. nec nisi, quod etiam Venetiis habebatur, accepimus. Atq; hīc ē sextus mēsis, ex quo pene absolutos hos libros, dū id, qd de erat, expectaremus, nō sine magno incōmodo itermissimus. hoc ē secūdum a Leonardo tralatum librū. q latine ieipit, Probā mulsereō. Qui cū a nobis nusq; inuenire tur, ī eius locū, aliud qddā, etsi ad politica magis, q̄ ad œconomica spectare uidetur, studiosis damus, daturi et id parū, qd deest, cū p̄mum hēri poterit. Videāt igitur q dā uel ingrati, uel inuidi, uel maleuoli, q̄ sit difficile quale sit quic, nedū emēdatos im primēdos curare Aristotelis libros, cæterorū; illustrium praros inuētu. Sed semp mundus fuit malus. semp ingratus bene factoribus. Non miror itaq;, si in mundi odium euectus Sotades in hæc carmina erupit.

Αντὸς τὰῤῥὴ πάντ᾽ ἐπίσταμαι ἐγὼ μόνος. Σωκράτην ὁ Σωφρονίσκου παῖδα φασί.
Οὐκ οἶδα οὐκ εἰδὼς ὅτι οὐκ οἶδα πάντων ἴκατι. Καὶ καλῶς ἀνάλυτ᾽ ὁ σωκράτης ὁ μόνος
Καὶ γὰρ κατ᾽ οὐδὲν ἐπὶ πᾶσι κύκνων ἀοιδὰ Εν τῷ Φαικῶν λιμνοειδὲς πέδον πέτεται.
Καὶ τὸν μεγάλων ἐν ἀκαδημίᾳ ποτὲ κόσμον. Παυλύπολις Φαληρεὺς ἐν ὀγδοήκοντ᾽ ὁμοῦ πέπτωκεν.
Οτι πάντες ὅτου πεφυκότ᾽ ἐν ἀνθρώπου βίῳ, Αἰσχύνη ὀφθῶσιν ὑπαπτήσαντες χελώνη.
Ημμανιῶν πάντων ἀνθρώπων ἐστὶν μάνια, Σοφιλλὰς ἔφη. φαγὼν σε φυλῆς πανῆγις πάσα
Ουχ ἑλκτὸν ἡ γὰρ ὑπέρπικρον τέλος ὑπάρχειν Κεῖς οὐχὶ θεράπων ὀψοφαγίας ἕνεκα. (ὦ
Υπὸ τοῦ συνάντησος κόσμου ἀλλὰ πάντ᾽ ἐστίν. Τὸν δὲ θεὸν ἡμῶν ἀλλοῖος ἀνθρώπου πάντα.

¶ Quan q̄ mihi ī tāto odio et ī uidia ī probos hominum, id ualde gaudēdum ē q̄ īdustria nra potissimum, maximis q; laboribus effectum ē, qd maxie cupiebamus ut ī. reiiciendas ineptias, et barbarie, græcis q; auctoribus, et bonis artibus dandā operā, tā oēs, q recto sunt iudicio cēseāt cœperi ntq; plurimi ex ēplaria græca. no cturna uersare manu, uersare diurna. Gaudēdum q; uel id plurimum mihi ē cū tu præclarus ac doctus Princeps de hac prouincia nos multum ames fortiter tuearis pie foueas. Vale decus et præsidium nostrum.

ΑΡΙΣΤΟΤΕΛΟΥΣ ΗΘΙΚΩΝ ΝΙΚΟΜΑΧΕΙΩΝ, ΤΟ Α.

Πᾶσα τέχνη καὶ πᾶσα μέθοδος, ὁμοίως δὲ πρᾶ
ξίς τε καὶ προαίρεσις, ἀγαθοῦ τινος ἐφίεσθαι δο
κεῖ διὸ καλῶς ἀπεφήναντο τὸ τέλος, οὗ
πάντα τἀνθρώπου. Διαφορὰ δέ τις φαίνε ται τῶν
τελῶν· τὰ μὲν γὰρ ἐνέργειαι τὰ δὲ παρ᾽ αὐτὰς ἔργα τινά· ὧν δ᾽ εἰσὶ τέλη
τῶν πράξεων τῶν ἐνεργειῶν τῶν ἔργων φύσει βελτίω τὰ τῶν ἐνεργειῶν· πολλῶν δὲ πράξεων οὐ
σῶν καὶ τεχνῶν καὶ ἐπιστημῶν, πολλὰ γίνεται καὶ τοιαῦτα· ἰατρι
κὴ μὲν γὰρ ὑγίεια· ναυπηγικὴ δὲ, πλοῖον· στρατηγικὴ, νίκη· οἰ
κονομικὴ δὲ, πλοῦτος· ὅσαι δ᾽ εἰσὶν τοιαῦται τῶν, ὑπὸ μίαν τινὰ
φερούσῃ, καθάπερ ὑπὸ τὴν ἱππικὴν, χαλινοποιητικὴ· καὶ ἄλ
λαι τ᾽ ἱππικὴ δὲ καὶ πᾶσα ἐξ ὁπλοποιίαν εἰσὶν· αὕτη δὲ ἐπιτάττει ἃ χρὴ
ὑπὸ ταύτην γίνεσθαι· τούτου δὲ τὸ τέλος ἐστὶν ἐκείνου τέλος ἐπὶ πᾶσι δὴ τοῖς
οσαι ὑπὸ μίαν τινὰ τῶν δυνάμεων ἐμπίπτουσιν, καὶ τὰς πράξεις αὐτῶν ἐπιτάττει
ταύτας ἐκείνας ὑπὸ ταύτας ἐμπίπτειν ἀνάγκη· ἔτι δὲ τούτων αὐτῶν ἐπιτάττεται
μᾶλλον ἀρχιτεκτονικὴ, τῶν ἐπιστημῶν εἶναι μᾶλλον ἀρχιτεκτονικὰς ἢ ὑφ᾽
ἃς ὑπάρχουσιν αἱ ἐργατικαί· τούτων δὲ πάντων ὁμοίως ἐστὶν ἀρετὴ καὶ ἔργον
ἀρετῆς· ἐνδέχεται γὰρ καὶ πολιτικὸν καὶ στρατηγικὸν καὶ τοὺς ἄλλους οὕτως
ἔχειν τοὺς τοιούτους ἀγαθοὺς εἶναι τὸ τῶν τελῶν πρᾶξιν, ἡ πρᾶξις τοῦ
τοιοῦτου ἐστὶν καθ᾽ ἑαυτὴν ἡ πρᾶξις ἐστὶν ἐν τοῖς πολιτικοῖς. Εἰδὼς τὰ τέλη
ὄντα ἃ πρακτὰ ἡμῖν βουλόμεθα τἄλλα ἕνεκα τούτου, καὶ μὴ
πάντα αἱρούμεθα, πρὸς ἃ χρὴ τοῦτο εἰς ἄπειρον, ὥστε ἐκ
κενὴν καὶ ματαίαν τὴν ὄρεξιν, δῆλον ὡς τοῦτ᾽ ἂν εἴη τἀγαθὸν, καὶ
τὸ ἄριστον· ἆρ᾽ οὖν καὶ πρὸς τὸν βίον ἡ γνῶσις αὐτοῦ μεγάλ᾽ ἔχει ῥοπὴν·

157 ❧ ARISTOTLES

['Απαντα]
Venice: Impressum dexteritate Aldi Manucii Romani, 1495–98
COLLEGE OF PHYSICIANS

"The master of every branch of ancient knowledge," the editors of *Printing and the Mind of Man* called Aristotle, and added that "his method still underlies all modern thinking." Of how many philosophers, in a catholic sense, can that be said? He wrote on science including medicine, ethics, politics, metaphysics, rhetoric, poetry, and constitutional law. Unlike Plato, whose pupil he was, Aristotle believed in the reality of natural substances and the relations between them, in things and facts, not ideas and the supernatural. Of all the classical writers, his works and reputation alone enjoyed continuity through the Middle Ages.

Among the many claims to fame Aristotle can boast, those in the field of medicine are impressive. He is regarded as the founder of biology, zoology, comparative anatomy, embryology, and psychology. Born in Stagira on the northwestern coast of the Aegean Sea, he was the son of a physician and was taught by Plato. His own most famous pupil was Alexander the Great.

The impressive five-volume folio *editio princeps* in Greek is one of the most sought-after productions of the Aldine press. This set, which formerly belonged to the famous Parisian book collector, M. N. Yemeniz, was presented to the library of the College of Physicians in 1915 by the Philadelphia lawyer Henry Reed Hatfield. Another copy of this important edition is at the University of Pennsylvania, which has by far the city's largest collection of various editions of the multi-faceted writings of and commentaries on Aristotle. There is a fourth volume of the Aldine Aristotle at Bryn Mawr.

158 ❧ HANS VON GERSDORFF

Feldtbuch der Wundartzney
Strassburg: Durch Joannem Schott, 1517
COLLEGE OF PHYSICIANS

Surgery at the beginning of the 16th century looked more like torture than healing. The hand-colored woodcuts by Johann Wechtlin in this pioneering work on wound surgery



seem gruesome today, but they try to illustrate the medical procedures and instruments used in Gersdorff's time. Although the faces of the patients appear calm in the woodcuts, the pain they underwent during skull-drillings, amputations, and cauterizing must, before anesthesia, have been excruciating.

Gersdorff, an Alsatian army surgeon, based his work on forty years of field experience. The *Feldtbuch* served as a manual for military surgeons for many years after it first appeared in 1517. Gersdorff claimed to have performed over two hundred amputations. Unlike many of his contemporaries, he closed the stump with a flap, instead of following the customary procedures of applying a cautery, and then covered the whole stump with a moist animal bladder. In cases of compound fracture before antiseptics amputation was regularly employed. The illustration of an amputation here is the first in a book.

The volume was presented to the College in 1909 by Dr. George William Norris, a member of an old Philadelphia family and a prominent physician. There are many remarkable and rare surgical works in the library, including the library deposited there in 1887 of Dr. Samuel David Gross, the surgeon of Eakins's famous "Gross Clinic."

159 ❧ ANDREAS VESALIUS

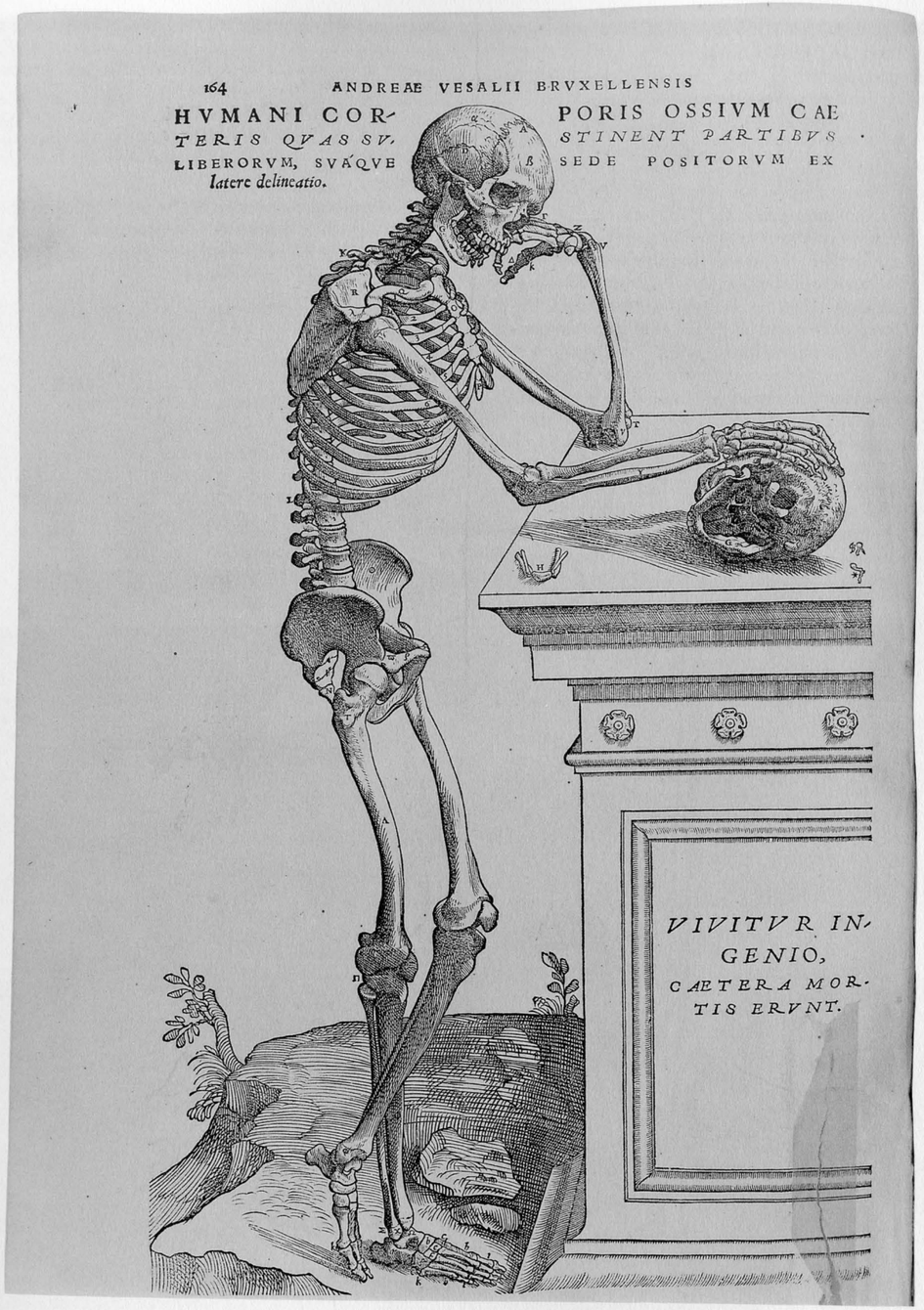
De Humani Corporis Fabrica
Basel: In officina Ioannis Oporini, 1543
COLLEGE OF PHYSICIANS

What the inside of the human body was like before Vesalius was almost a matter of chance sightings, deduction, and guesswork. The anatomical teachings of the great classical authority Galen, then popular, had been based on the dissection of animals. Vesalius started out in medicine a devoted follower of the Greek physician's theories, but realized that human anatomy could not be studied without dissecting human bodies. The *Fabrica*, based on his own observations, inaugurated the study of scientific anatomy.

Vesalius had been born in Flanders in 1514. After studying medicine at Paris, he went on to Padua, where he received his medical degree in 1537, and where he became professor of surgery and anatomy. In his major work, the result of personal examination and five years' experience at the Paduan medical school, anatomy was divided into seven sections: bones and cartilage, ligaments and muscles, blood vessels, nerves, stomach and bowels, chest organs, and the brain. These were illustrated in a striking series of woodcuts whose designs were possibly drawn by Jan Stevensz Van Calcar, a Flemish student of Titian.

The scientific importance of the illustrations, the first pictures of the human body in detail, is matched by their artistic quality, making the handsome folio volume a medical classic and a superb example of Renaissance book illustration. It had such an impact that for three centuries the *Fabrica* was reprinted in translation, abbreviation, revision, and imitation.

The Vesalius is but one, although a peak, in the College's resources in the field of anatomy. This fine copy was the gift of Dr. Charles D. Meigs, a prominent 19th-century Philadelphia physician and teacher. Other copies of the first edition in the area are in the library of the Pennsylvania Hospital and the Ars Medica Collection of the Philadelphia Museum of Art.



160 ❧ HIERONYMUS FABRICIUS AB AQUAPENDENTE

De formato foetu
Venice: Per Franciscum Bolzettam, 1600; Padua: Ex typographia Laurentii Pasquati, 1604
COLLEGE OF PHYSICIANS

The beginning of the picturing of the beginning of human life, this pioneer work has remarkable illustrations of human and animal fetuses. Bound in the volume are the thirty paintings on paper for the plates; only one other set, incomplete, of them is known. In addition to these, bound in are four polychrome woodcuts and an ink drawing for Gasparo Aselli's historic work on the lacteal glands, *De lactibus*, printed at Milan in 1627, and said to be the earliest color-printed anatomical illustrations. These woodcuts appear to be trial impressions and evidence the difficulty that was had in printing in two colors. Adding rarity upon rarity in the unique ad hoc volume are two 1587 Venetian anatomical broadsides of a male and a female with superimposed flaps showing organs beneath the skin and three similar sheets of 1613 also with flaps. What a remarkable assemblage of remarkable medical items this is!

And all of this was tacked onto Fabricius's classic of embryology. Born in 1533 in Aquapendente, a village between Rome and Siena, he studied medicine at Padua under the celebrated anatomist, Gabriele Fallopio, whom he later succeeded as professor of surgery and anatomy. Another of Fabricius's contributions to medicine was the 1603 *De venarum ostiolis*, in which he described his observations of the valves of veins, a work which greatly influenced his star pupil, William Harvey, in his research into the circulation of blood.

The Trenton physician and collector, J. Stockton Hough, had this jewel of a book in his library rich in the area of embryology and human reproduction. The collection was purchased by the College in 1901.




EXERCITATIO
ANATOMICA DE
MOTV CORDIS ET SAN-
GVINIS IN ANIMALI-
BVS,
GVILIELMI HARVEI ANGLI,
Medici Regii, & Professoris Anatomiæ in Col-
legio Medicorum Londinensi.
FRANCOFVRTI,
Sumptibus GVILIELMI FITZERI.
ANNO M. DC. XXVIII.
Figura 3.
Fig. 4.

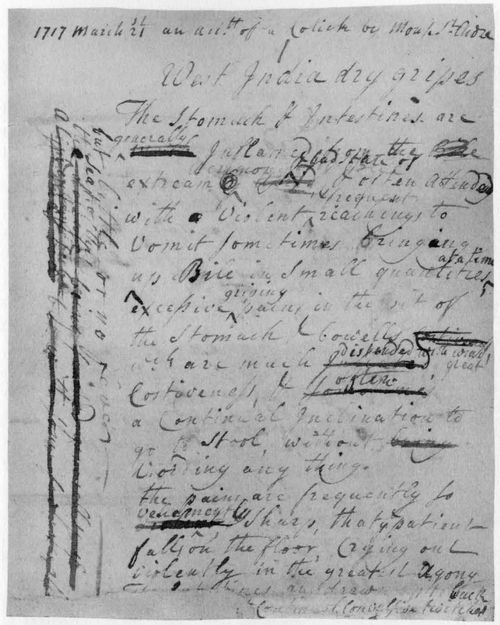
161 ❧ WILLIAM HARVEY

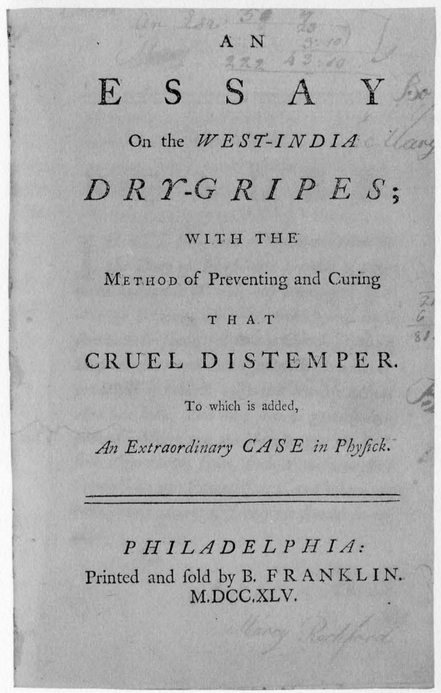
Exercitatio Anatomica de Motv Cordis et Sangvinis in Animalibvs
Frankfurt: Sumptibus Gvilielmi Fitzeri, 1628
COLLEGE OF PHYSICIANS

Rare, precious, and of world-shaking importance, Harvey's treatise on the circulation of the blood is one of a handful of works that explosively expanded the bounds of man's knowledge. Although others had written of the passage of blood from the right side of the heart to the left and of the valves of the veins, it remained for Harvey to explain the connection between the arteries, heart, and veins forming a circulatory system. He proved that the movement of the blood in one direction was continuous and, more importantly, Harvey demonstrated that no other explanation was possible.

The "Anatomical Treatise on the Movement of the Heart and Blood in Animals" was printed in Frankfurt rather than in London because the publisher William Fitzer found it was cheaper to do so. It was, however, badly printed and full of typographical errors,and most of the edition was on thin paper of inferior quality. A few copies were issued on good, thick paper; this is one of only three copies known of that printing.

The Harvey was originally in the 11,000-volume medical library of the noted Philadelphia physician-book collector, Dr. Samuel Lewis, who gave it to the College over a period of years from 1863. With over twenty editions in Latin, English, and German of the *De Motu Cordis* and—a rare bird, indeed—a presentation copy of the first edition of Harvey's other major work, *De Generatione Animalium*, the College's Harvey holdings rank close to the top in the country.


1717 March 24 an att.t of a Colick or Mouth Ulcer
West India dry gripes
The Stomach & Intestines are
Inflam.d
extream
frequent
with a Violent reaching to
Vomit sometimes
a fatim
excessive griping
the Stomach
distended
great
Costiveness
a continual Inclination to
Stool
Voiding any thing
the Pains are frequently to
Vehemently
fall on the floor
violently in the greatest Agony


AN
ESSAY
On the *WEST-INDIA*
DRY-GRIPES;
WITH THE
METHOD of Preventing and Curing
THAT
CRUEL DISTEMPER.
To which is added,
An Extraordinary CASE in Physick.
PHILADELPHIA:
Printed and sold by B. FRANKLIN.
M.DCC.XLV.

162A ❧ THOMAS CADWALADER

Autograph Manuscript of "An Essay on the West-India Dry-Gripes"
[Philadelphia, ca. 1738]
COLLEGE OF PHYSICIANS

162B ❧ [THOMAS CADWALADER]

An Essay On the West-India Dry-Gripes; With the Method of Preventing and Curing that Cruel Distemper
Philadelphia: Printed and sold by B. Franklin, 1745
COLLEGE OF PHYSICIANS

Philadelphians were poisoning themselves drinking Jamaica rum. Dr. Cadwalader found a way of alleviating the "dry gripes" that were a curse of too much elbow-bending. He had studied medicine at the University of Rheims in France and under William Cheselden in England, and practiced medicine in Philadelphia and southern New Jersey. The complaint was a form of lead poisoning, a result of drinking punch made with Jamaica rum that had been distilled through lead pipes. Cadwalader, giving a classic account of lead colic and lead palsy, recommended the use of mild cathartics and opium as opposed to the usual treatment of mercury and purgatives, a regimen almost as bad as the malady it was supposed to cure.

There was a delay in the publication. Franklin lost the manuscript and in November 1738 had to advertise for its return. It was not until March 1745 that Cadwalader completed the original preface to his essay and it was set in type. Someone, perhaps Franklin, who was a good friend of the physician as well as being the printer, felt that the defensive, rambling preface would not do. Cadwalader, possibly with his help, wrote a new one that appeared in the published volume. The only surviving example of the cancelled version has been bound in this copy.

The printed book was given to the College by Dr. Samuel Lewis, and the manuscript by Dr. S. Weir Mitchell in 1914. There is a large and significant collection of early American medical books in the College. There are copies of the regularly issued *Essay* in the Free Library, the Historical Society, and the University of Pennsylvania. The Library Company also has a major holding of medical Americana before 1821, and there is a good lot at the Pennsylvania Hospital.

163 ❧ JACQUES FABIEN GAUTIER DAGOTY

Myologie Complette en Couleur et Grandeur Naturelle, composée de l'Essai et de la Suite de l'Essai d'Anatomie, en tableaux imprimés
Paris: chez la Sieur Gautier; Quillau, père; Quillau, fils, Lamesle, 1746 [–48]
COLLEGE OF PHYSICIANS

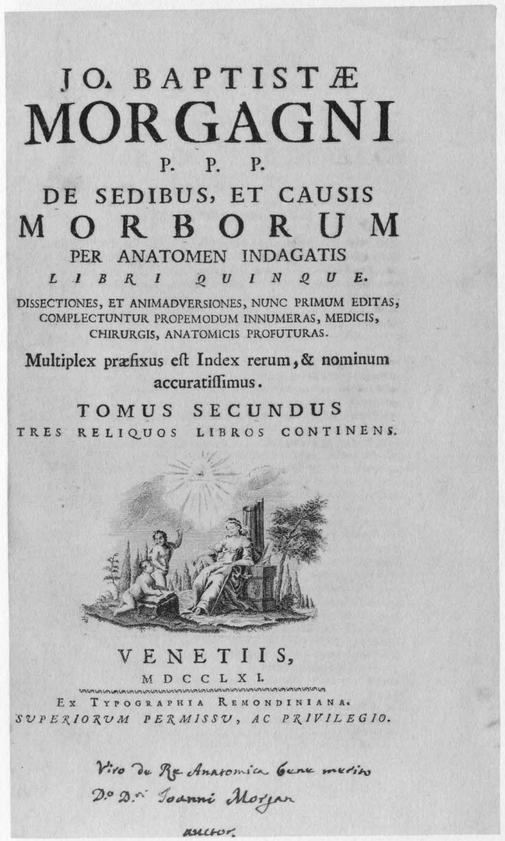
The striking attractions of this sumptuous medical work are the four-color mezzotints by Jacques Fabien Gautier Dagoty, the first anatomical illustrations in color to appear in France. During the early years of the 18th century a German artist, Jacob Christoph Le Blon, invented a three-color process for printing. Inspired by the color theories of Isaac Newton, he used three separate plates inked in red,



yellow, and blue, printed one over another. Le Blon later added black ink to the process, thus inventing four-color printing which, with many improvements and modifications, is still used today.

After Le Blon's death, his student Dagoty claimed the four-color process as his own, and produced some of the most attractive anatomical atlases ever published. Making up in beauty what they may have lacked in accuracy, his works are considered landmarks not only in the history of art, but in the history of medical illustration as well. The anatomical essays are by Joseph Guichard Duverney.

John L. LeConte, a Philadelphia physician noted for his work in entomology and geology, presented the volume to the College, which owns almost all the medical books illustrated by Dagoty. Some of these are also in the Ars Medica Collection of the Philadelphia Museum of Art.


IO. BAPTISTÆ
MORGAGNI
P. P. P.
DE SEDIBUS, ET CAUSIS
MORBORUM
PER ANATOMEN INDAGATIS
LIBRI QUINQUE.
DISSECTIONES, ET ANIMADVERSIONES, NUNC PRIMUM EDITAS, COMPLECTUNTUR PROPEMODUM INNUMERAS, MEDICIS, CHIRURGIS, ANATOMICIS PROFUTURAS.
Multiplex præfixus est Index rerum, & nominum accuratissimus.
TOMUS SECUNDUS
TRES RELIQUOS LIBROS CONTINENS.
VENETIIS,
MDCCLXI.
Ex Typographia Remondiniana.
SUPERIORUM PERMISSU, AC PRIVILEGIO.
Viro de Re Anatomica Bene merito
Dno Dno Joanni Morgan
auctor.

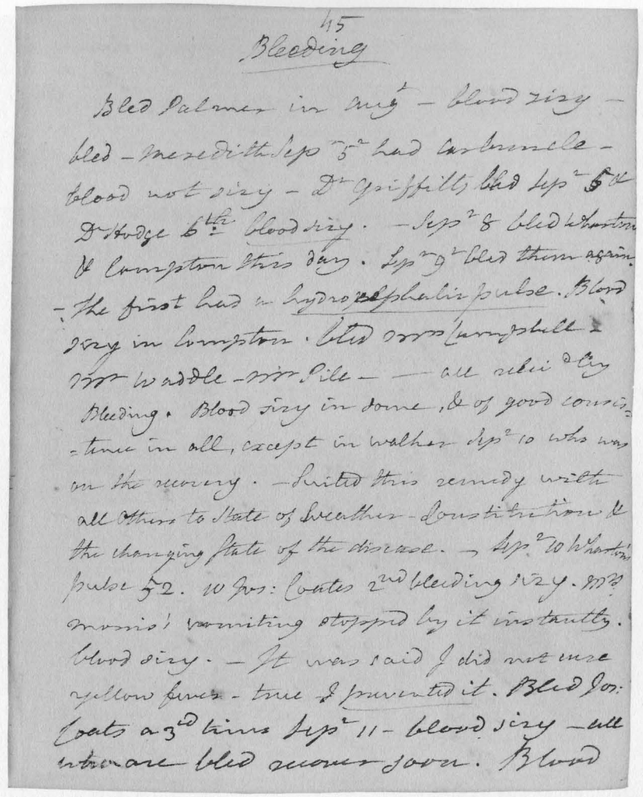
164 ❧ GIOVANNI BATTISTA MORGAGNI

De Sedibus, et Causis Morborum
Venice: Ex Typographia Remondiniana, 1761
COLLEGE OF PHYSICIANS

The grand old man of pathology presented this set of his major work to a young man, the founder-to-be of the first medical school in America. After receiving his degree in medicine from Edinburgh, John Morgan embarked on a Grand Tour of Europe. And a *grand* tour it was! The Philadelphian visited Holland with Boswell, obtained audiences with the king of Sardinia and the pope, paid a call on Voltaire in Ferney, traveled for a time with the Duke of York's entourage in Italy, and met the celebrated anatomist Morgagni in Padua. The medical Nestor was eighty-two years old when Morgan saw him, but he found the old physician "as alert as a man of 50." The Edinburgh graduate gave Morgagni a copy of his medical dissertation and the latter returned the favor by presenting Morgan with a copy of his two-volume masterpiece, *De Sedibus*. The inscription on the title page of the second volume reads: "*Viro de Re anatomica bene merito Dº Dn Joanni Morgan*," or, "I, the author give [this] as a gift to John Morgan, a man well versed in anatomy."

With the publication of *De Sedibus*, Morgagni inaugurated a new era in medical research. Based on 700 dissections, his monumental work compared for the first time the clinical symptoms of a disease with the post mortem findings. As a result the Paduan physician is considered the father of pathological anatomy.

When Morgan returned to Philadelphia in 1765, he established the first medical school in America, now part of the University of Pennsylvania. He was also one of the founders of the College of Physicians and in 1788 gave it twenty-four books, including this copy of Morgagni. That was the beginning of what has become an internationally famous medical library. Dr. Benjamin Rush's copy of the first English edition of 1769 is in the Library Company.


45
Bleeding
Bled Palmer in arm – blood sizy – bled – Meredith lips 3ce bled carbuncle – blood not sizy – Dr Griffith bled lips 2 & Dr Hodge 6th blood sizy. – lips 2 & bled Hunter & Crumpton this day. lips 2 & bled them again – the first had an hydrocephalis pulse. Blood sizy in Crumpton. bled ors Campbell ors waddle – ors Pile – — all ubii day Bleeding. Blood sizy in some, & of good consistence in all, except in walker lips 12 who was on the recovery. – Suited this remedy with all others to State of Weather – Constitution & the changing state of the disease. – lips 20 Hunter pulse 52. 10 grs: Coates 2nd bleeding sizy. ors Morris' vomiting stopped by it instantly. blood sizy. – It was said I did not use yellow fever – true & I invented it. Bled Jos: Coates a 3d time lips 11 – blood sizy – all others bled scarce soon. Blood

165 ❧ BENJAMIN RUSH

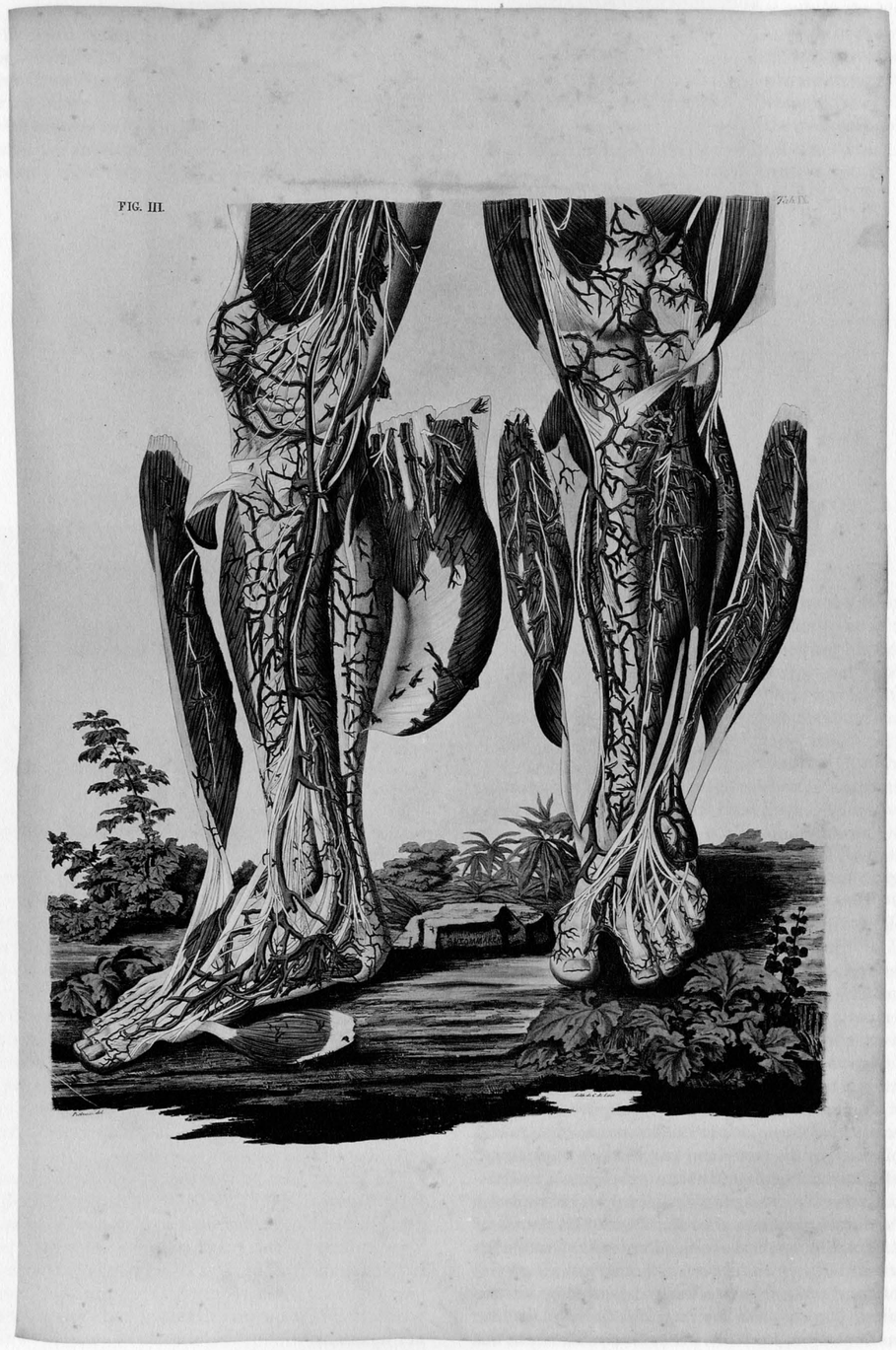
Autograph Manuscript Journal of "An Account of Epidemic Diseases begun August 1, 1793"
Philadelphia, 1793
LIBRARY COMPANY OF PHILADELPHIA

The yellow fever epidemic, which broke out in August 1793, paralyzed Philadelphia, the nation's capital, carrying off about ten percent of the city's 55,000 inhabitants. Business and government came to a halt as thousands fled. Left behind were the diseased, the desperate, and the dedicated. Among the heroic endurers was Dr. Benjamin Rush. Much of his international reputation resulted from his published accounts of the epidemic. But his manuscript journal of the plague months is without parallel as a compelling, personal document of one man's struggle against a persistent and inscrutable enemy fatally stalking his beloved city.

Rush's journal combines case studies, clinical details of his treatment, and medical observations and theories with trenchant and often painful personal observations on the effects of the disease. He vigorously defended his course of treatment, bleeding and purging, and his belief that the fever was local in origin. While he spoke confidently of the source of the disease as fetid air from a pile of rotting coffee, the true cause—only discovered a century later—buzzed about his ears. "Mosquitoes are plentiful," he reported.

Like most Philadelphians, Rush suffered the loss of relatives, friends, and associates. He was frequently ill, from overwork rather than the fever, and at times quite morbid. "My dreams very distressing," he confided to his journal, "of funerals—graves—bones—coffins—&c." In October, at the height of the epidemic, recovered somewhat from nervous exhaustion, Rush wrote: "Relying therefore upon the protection of that God who has miraculously saved & prolonged my life to this day, I do hereby resolve in his strength, to remain in town, while I can be useful to my fellow citizens." His regimen has been severely criticized, but no one could impugn his courage.

The Library Company is the repository of the extensive Rush Papers as well as the library of Benjamin Rush. These came to it in 1869 by the bequest of his son Dr. James Rush. They include his day books, journals, records of prescriptions, manuscripts of most of his published works, and a vast archive of letters received. There are some Rush manuscripts at the Philosophical Society, and a few at the College of Physicians.



166 ❧ FRANCESCO ANTOMMARCHI

Planches Anatomiques du Corps Humain executées d'après les Dimensions Naturelles accompagnée d'un Texte Explicatif

Paris: De l'Imprimerie de Dondey-Dupre, 1826

COLLEGE OF PHYSICIANS

This stupendous anatomical atlas with life-size illustrations, prepared by Francesco Antommarchi, Napoleon's physician, once belonged to the latter's widow, the Empress Marie Louise. Although the history of its production is complicated and not altogether savory, the work is breathtaking in size and beauty, embellished with lithographs by the Comte Charles Philibert de Lasteyrie, who founded the first lithographic establishment in France, and his successor Brégeaut.

Before he died in 1815, the Italian anatomist Paolo Mascagni had prepared sketches for a complete life-size anatomy of man. Upon his death the projected work was put into the hands of his student Antommarchi. While engaged on it, Antommarchi was called to St. Helena to attend his friend the exiled Napoleon, taking with him three copies of each of Mascagni's plates. He was with Napoleon when he died in 1821 and performed the curious post-mortem surgery that produced the relics in which Dr. A. S. W. Rosenbach took such delight.

While at St. Helena, Antommarchi had a falling-out with Mascagni's heirs, who thereupon entrusted the anatomical project to the artist Antonio Seratoni, who produced a spectacular *Anatomiae Universae Icones* published at Pisa beginning in 1823. Meanwhile, Antommarchi, who still had copies of the engravings, had lithographs made from them by Lasteyrie and Brégeaut. In his *Planches Anatomiques* he gave no credit to his former teacher. Despite its being a piracy and perhaps not as fine as the Pisa volumes, Antommarchi's atlas is an amazing production. In 1933 the two volumes were presented by Dr. Alfred Stengel, its president from 1934 to 1936, to the College where are to be found virtually all of the great anatomical atlases.

167 ❧ AMERICAN MEDICAL ASSOCIATION

Manuscript Signed of the Constitution

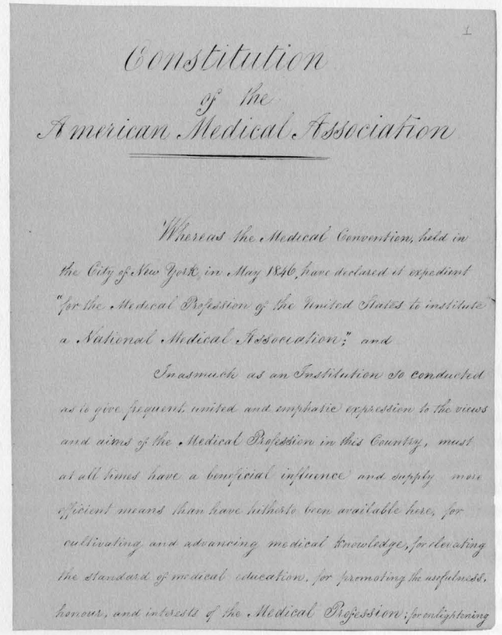
Philadelphia, May 5, 1847

COLLEGE OF PHYSICIANS

One of the most important steps in the development of the American medical profession was the formation of the American Medical Association. In the 1840s medical science in the United States was in a state of transition. An older generation, trained in the Edinburgh tradition of theoretical medicine, was passing away, to be replaced by younger physicians, many of whom had studied in Paris. This new generation, espousing the French doctrine of clinical medicine, were appalled and embarrassed at the state of American practice. Out of this spirit the American Medical Association was founded.

On May 5, 1846, representatives of medical societies and colleges from sixteen states met in New York at the call of the State Medical Society of New York to organize a national convention of physicians. The purpose was to address the many problems facing the profession, especially the deplorable state of medical education. It was agreed to meet the following year in Philadelphia. The first organized meeting of the American Medical Association was held at the Academy of Natural Sciences on May 5, 1847. As proposed by a committee, a constitution was adopted and signed by the delegates. The first signature was that of the Philadelphian Nathaniel Chapman, who was the AMA's first president.

The early years were not auspicious. It was not until late in the 19th century that the AMA began strenuously to carry out the objectives set forth in its constitution, for "cultivating and advancing medical knowledge, for elevating the standards of medical education, for promoting usefulness, honour, and interests of the Medical Profession, and for enlightening and directing public opinion in regard to the duties, responsibilities, and requirements of medical men." Over the years delegates at annual meetings signed the constitution, making the manuscript virtually a *Who's Who* of American medicine up to 1860. In 1905 Dr. William Biddle Atkinson, longtime secretary of the AMA, gave the volume to the College.


Constitution
of the
American Medical Association

Whereas the Medical Convention, held in the City of New York, in May 1846, have declared it expedient "for the Medical Profession of the United States to institute a National Medical Association;" and

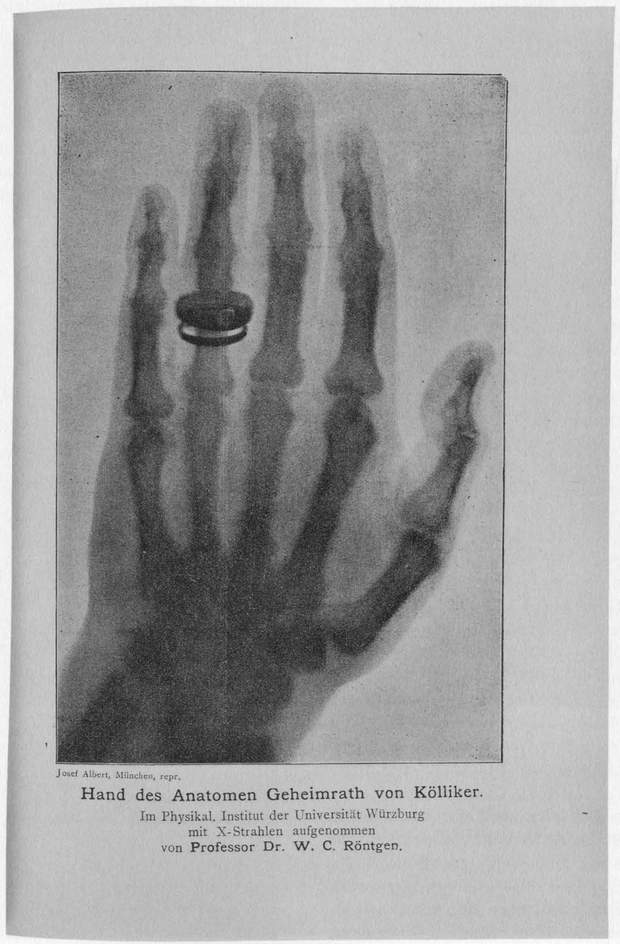
Inasmuch as an Institution so conducted as to give frequent, united and emphatic expression to the views and aims of the Medical Profession in this Country, must at all times have a beneficial influence and supply more efficient means than have hitherto been available here, for cultivating and advancing medical knowledge, for elevating the standard of medical education, for promoting the usefulness, honour, and interests of the Medical Profession; for enlightening

168 ❧ WILHELM CONRAD RÖNTGEN

"Ueber eine Neue Art von Strahlen." II. Mittheilung. Sitzungsberichte der Physikalisch-medicinischen Gesellschaft zu Würzburg
Wurzburg: Verlag und Druck der Stahel'schen K. B. Hofund Universitäts-Buch- und Kunsthandlung, 1896
COLLEGE OF PHYSICIANS

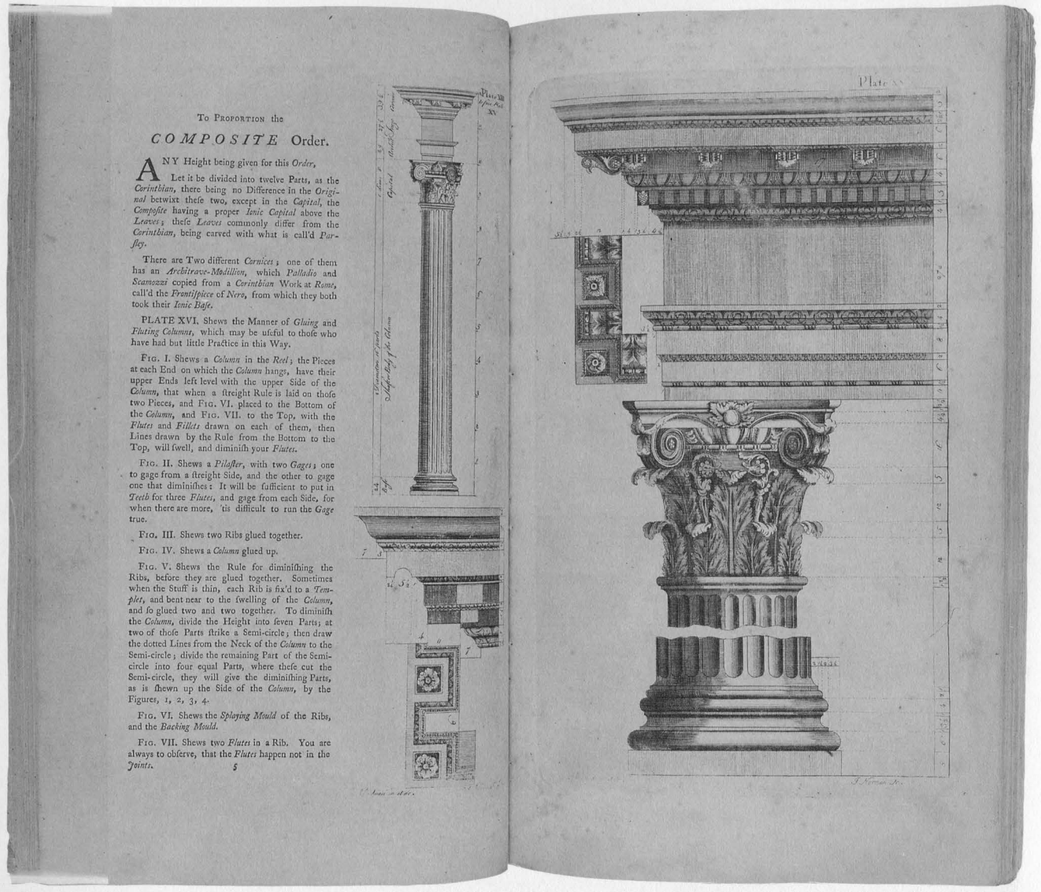
The "new kind of ray" penetrated solid matter. On the night of November 8, 1895, in a darkened laboratory in Würzburg, Wilhelm Conrad Röntgen was experimenting with an almost empty tube to study the conduction of electricity through gases. During his experiments the German physicist was astonished to find brilliantly illuminated, a nearby paper screen covered with fluorescent crystals. Upon investigating the curious phenomenon, Röntgen discovered that the rays passed through material of increasing density: a book, wood, and metal plates. Finally, he placed his hand in the path of the strange rays and "saw the bones of his hand projected in silhouette on the screen. The great discovery was made."

Röntgen, professor of physics at the University of Würzburg, communicated his discovery of X-rays, as he called them, in two papers. In the second one he included one of the first photographs of an X-ray, showing the hand of his colleague, the anatomist Albert von Kölliker. The worldwide response to Röntgen's discovery was immediate and brought him wide fame. In 1901 he won the first Nobel Prize in Physics for his work. Today, much diagnosis and some therapy would be impossible without X-rays. In honor of the Würzburg scientist, X-rays were originally called Röntgen rays, a term still in use in Europe.



Josef Albert, München, repr.

Hand des Anatomen Geheimrath von Kölliker.
Im Physikal. Institut der Universität Würzburg
mit X-Strahlen aufgenommen
von **Professor Dr. W. C. Röntgen.**



To Proportion the
COMPOSITE Order.

ANY Height being given for this *Order*,

Let it be divided into twelve Parts, as the *Corinthian*, there being no Difference in the *Original* betwixt theſe two, except in the *Capital*, the *Compoſite* having a proper *Ionic Capital* above the *Leaves*; theſe *Leaves* commonly differ from the *Corinthian*, being carved with what is call'd *Parſley*.

There are Two different *Cornices*; one of them has an *Architrave-Moddilion*, which *Palladio* and *Scamozzi* copied from a *Corinthian* Work at *Rome*, call'd the *Frontiſpice of Nero*, from which they both took their *Ionic Baſe*.

PLATE XVI. Shews the Manner of *Gluing* and *Fluting Columns*, which may be uſeful to thoſe who have had but little Practice in this Way.

FIG. I. Shews a *Column* in the *Reel*; the Pieces at each End on which the *Column* hangs, have their upper Ends left level with the upper Side of the *Column*, that when a ſtreight Rule is laid on thoſe two Pieces, and FIG. VI. placed to the Bottom of the *Column*, and FIG. VII. to the Top, with the *Flutes* and *Fillets* drawn on each of them, then Lines drawn by the Rule from the Bottom to the Top, will ſwell, and diminiſh your *Flutes*.

FIG. II. Shews a *Pilaſter*, with two *Gages*; one to gage from a ſtreight Side, and the other to gage one that diminiſhes: It will be ſufficient to put in *Teeth* for three *Flutes*, and gage from each Side, for when there are more, 'tis difficult to run the *Gage* true.

FIG. III. Shews two Ribs glued together.

FIG. IV. Shews a *Column* glued up.

FIG. V. Shews the Rule for diminiſhing the Ribs, before they are glued together. Sometimes when the Stuff is thin, each Rib is fix'd to a *Templet*, and bent near to the ſwelling of the *Column*, and ſo glued two and two together. To diminiſh the *Column*, divide the Height into ſeven Parts; at two of thoſe Parts ſtrike a Semi-circle; then draw the dotted Lines from the Neck of the *Column* to the Semi-circle; divide the remaining Part of the Semi-circle into four equal Parts, where theſe cut the Semi-circle, they will give the diminiſhing Parts, as is ſhewn up the Side of the *Column*, by the Figures, 1, 2, 3, 4.

FIG. VI. Shews the *Slaying Mould* of the Ribs, and the *Backing Mould*.

FIG. VII. Shews two *Flutes* in a Rib. You are always to obſerve, that the *Flutes* happen not in the *Joints*.

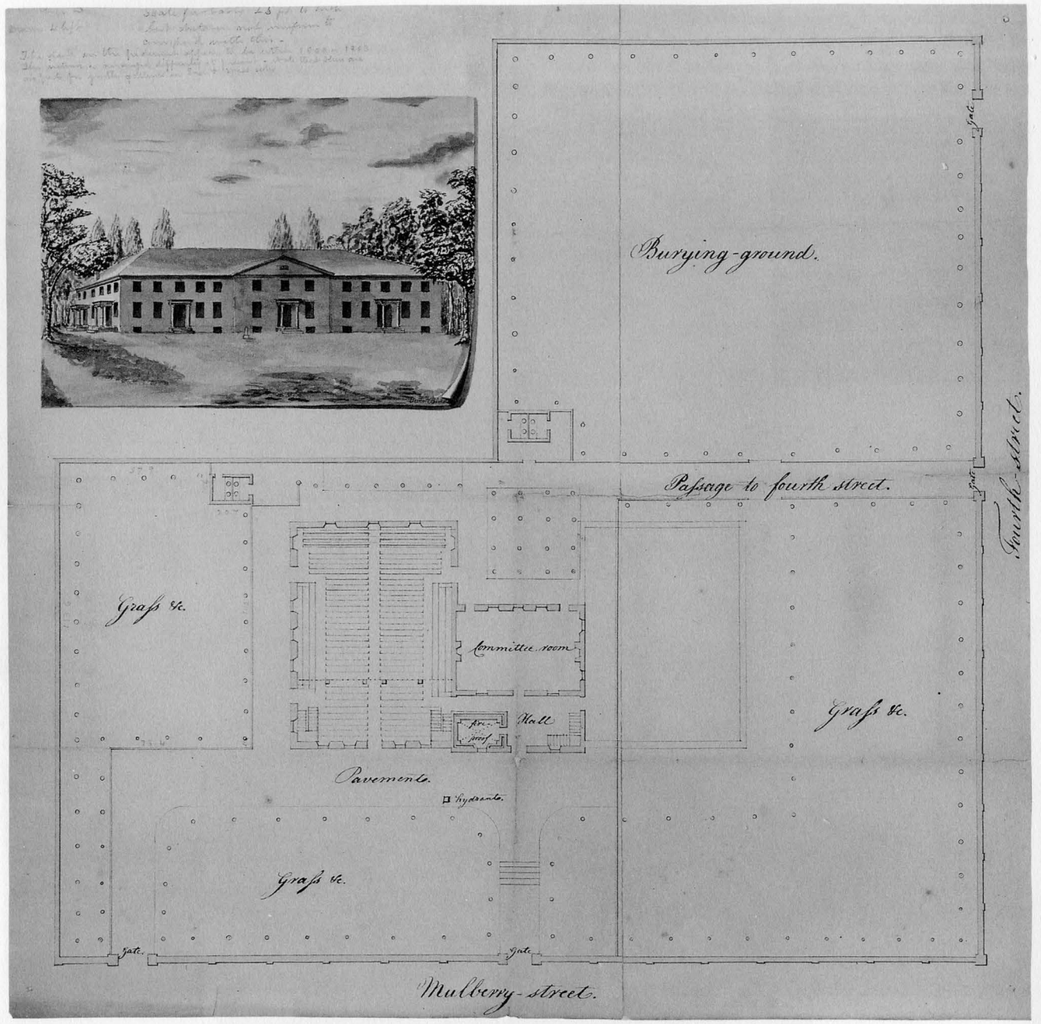
5

169 ❧ ABRAHAM SWAN

The British Architect, or the Builder's Treasury of Staircases
Philadelphia: Printed by R. Bell for J. Norman, 1775
HISTORICAL SOCIETY OF PENNSYLVANIA

"In terms of style," Bernard F. Reilly wrote for the Philadelphia Museum of Art's Bicentennial exhibition, "*The British Architect* introduced the rococo into America." It is certainly redolent of the elegant Georgian style in the richest of Philadelphia's 19th-century townhouses. English editions had been available in the city before Bell's, which was copied from the original London printing of 1745. Although the American edition, the first architectural book published in America, came out in parlous times, it was part of the patriotic Bell's program of reprinting English books to show that American manufactures could be as good as British ones and cheaper, too. The Second Continental Congress was meeting in the city. On June 28, Bell advertised that the volume was ready for sale and that subscribers should claim their copies. On July 6 Congress adopted a declaration "Setting forth the Causes and Necessity of their taking up Arms." Not much building was to be done in the city for many years.

The sixty plates were engraved and the book published by John Norman, a self-styled "architect and landscape



engraver," who had arrived from England in 1774. The plates are printed in reverse from the English ones. This was Norman's first American project. The subscribers were mainly master builders and house carpenters, for the book was essentially a technical manual that included not only ornamental patterns for woodwork and stucco, but also practical instructions for making roofs and staircases.

Swan's work was bought by the Historical Society in 1894 for its Gilpin Library. Another copy is at the University of Pennsylvania. Other old architectural books, chiefly 18th-century imports from abroad, are in the Library Company, and a more substantial collection is in the Fine Arts Library of the University of Pennsylvania.

170 ❧ OWEN BIDDLE

Perspective and Plan of the Arch Street Meeting
Ink and watercolor, [Philadelphia, 1803]
ATHENAEUM OF PHILADELPHIA

Quaker plain and Quaker sturdy, the Arch Street Meeting House was built on a site that had been given to the Society of Friends by William Penn in 1693. The land was used as a graveyard for over a century. When the Philadelphia Monthly and Yearly Meetings needed a new and larger building than that on Second Street, it turned to Owen Biddle. Of his brief and promising career—he died in 1806 at the age of 32—little is known. He was a Quaker and had been elected to the Carpenters' Company in 1800. When the Schuylkill Permanent Bridge was constructed, Biddle was hired "to perform the workmanship of the covering, agreeably to a design furnished by them [the Bridge Company] to him." He also served as master builder for John Dorsey's Pennsylvania Academy of the Fine Arts building on Chestnut Street.

Biddle, self-described as "House carpenter and teacher of architectural drawing," was, however, most famed for his 1805 book, *The Young Carpenter's Assistant, or A System of Architecture, Adapted to the Style of Building in the United States*. Illustrated with forty-two plates, it is one of the earliest books on architecture written and published in America. Throughout the first half of the 19th century it was frequently reprinted.

Architectural drawings of this early date are relatively scarce. In fact, until the arrival of Benjamin Henry Latrobe late in the 18th century, there were very few American architectural drawings executed in perspective. This is by far the most accomplished example of such a drawing by an American-born and trained master builder and architect. It was the gift to the Athenaeum of George Vaux in 1983. There is also a drawing by Biddle of the façade and interior of the Arch Street Meeting at Haverford, a happy complement to the Athenaeum's perspective and plan.

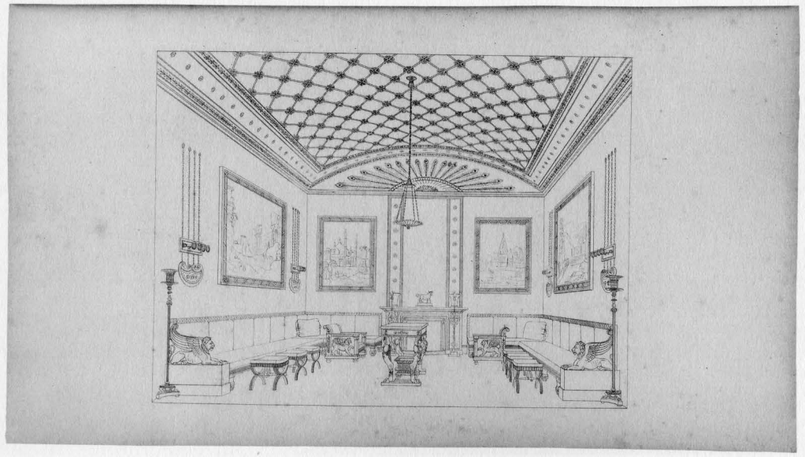
171 ❧ THOMAS HOPE

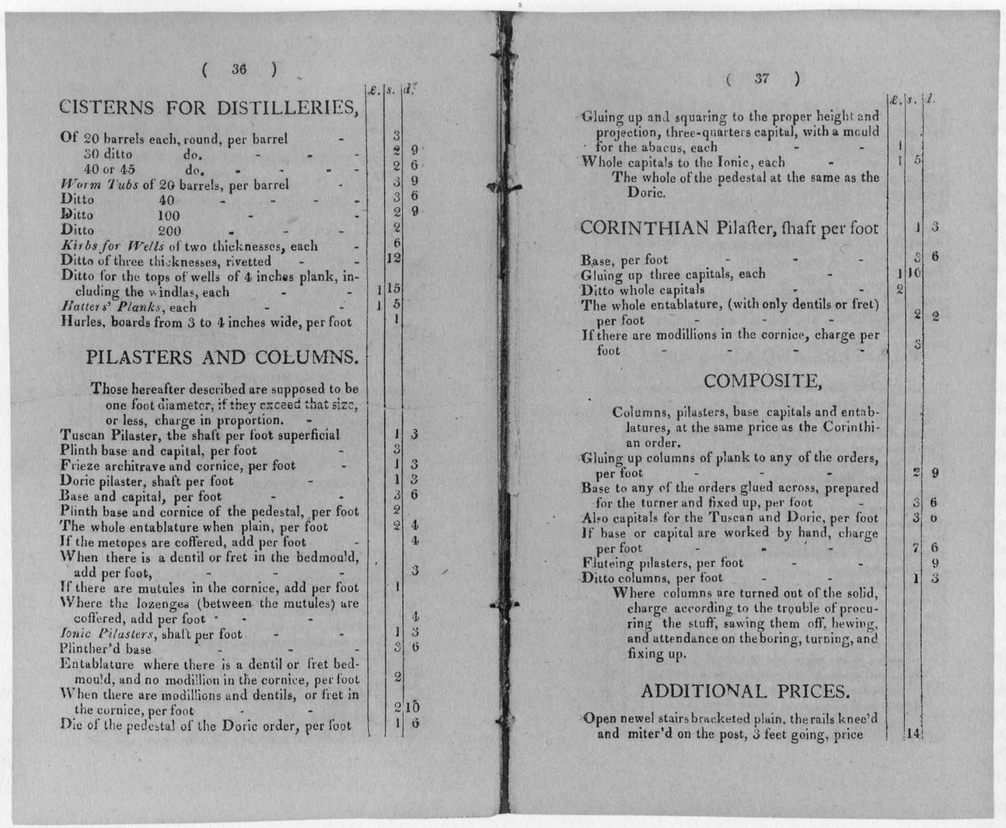
Household Furniture and Interior Decoration Executed from Designs by Thomas Hope
London: Printed by T. Bensley, for Longman, Hurst, Rees, and Orme, 1807
ATHENAEUM OF PHILADELPHIA

Into his stylish mix of household decor Thomas Hope put a little Greek, a touch of Egyptian, and a polish of Roman. For several generations English milords had been bringing back the archaeological spoils of Italy and Greece to grace their mansions and enrich the young British Museum. Napoleon's invasion of Egypt had opened up that land for the virtuosi, and Nelson's victory at the Battle of the Nile had given a touch of popularity in Britain to themes from the temples and tombs of the pharaohs. Hope blended all these in a romantic fashion with limited regard for archaeological accuracy.

Hope, the son of a Dutch banker, lavishly created for himself a town house and a country house in his eclectic taste. His designs, called Regency in England and Empire in France, were among the most influential in the history of interior decoration and furniture. *Le style antique* was propagated in England by this work, Rudolph Ackermann's 1809–29 periodical *The Repository of Arts*, and the 1808 *Collection of Designs for Household Furniture* by Hope's follower George Smith. In France the stylistic manifestation of the Napoleonic era was introduced by Pierre de La Mésangère's continuing work, *Collection de Meubles et Objets de Goût*, published at Paris from 1807 to 1831, and the *Recueil des Décorations Intérieures* of Charles Percier and Pierre François Fontaine, the architects and decorators of Napoleon's court.

Through Hope's book and the others, the new taste for the neoclassical spread to America. Diplomats brought tables and chairs from abroad home with them, and emigré cabinetmakers like Lannuier in New York and Bouvier in Philadelphia produced similar furniture in their shops. It is significant that this copy belonged to Thomas Ustick Walter, whose designs for James Dundas, Matthew Newkirk, and Nicholas Biddle gave Philadelphia some of the grandest neoclassical houses in America. A copy of Hope's *Household Furniture* in the Library Company underscores its local availability.





(36)

CISTERNS FOR DISTILLERIES,

	£.	s.	d.
Of 20 barrels each, round, per barrel		3	
30 ditto do.		2	9
40 or 45 do.		2	6
Worm Tubs of 20 barrels, per barrel		3	9
Ditto 40		3	6
Ditto 100		2	9
Ditto 200		2	
Kirbs for Wells of two thicknesses, each		6	
Ditto of three thicknesses, rivetted		12	
Ditto for the tops of wells of 4 inches plank, including the windlas, each	1	15	
Hatters' Planks, each	1	5	
Hurles, boards from 3 to 4 inches wide, per foot		1	

PILASTERS AND COLUMNS.

Those hereafter described are supposed to be one foot diameter, if they exceed that size, or less, charge in proportion.

Tuscan Pilaster, the shaft per foot superficial		1	3
Plinth base and capital, per foot		3	
Frieze architrave and cornice, per foot		1	3
Doric pilaster, shaft per foot		1	3
Base and capital, per foot		3	6
Plinth base and cornice of the pedestal, per foot		2	
The whole entablature when plain, per foot		2	4
If the metopes are coffered, add per foot			4
When there is a dentil or fret in the bedmould, add per foot,			3
If there are mutules in the cornice, add per foot		1	
Where the lozenges (between the mutules) are coffered, add per foot			4
Ionic Pilasters, shaft per foot		1	3
Plinther'd base		3	6
Entablature where there is a dentil or fret bedmould, and no modillion in the cornice, per foot		2	
When there are modillions and dentils, or fret in the cornice, per foot		2	10
Die of the pedestal of the Doric order, per foot		1	6

(37)

	£.	s.	d.
Gluing up and squaring to the proper height and projection, three-quarters capital, with a mould for the abacus, each		1	
Whole capitals to the Ionic, each		1	5
The whole of the pedestal at the same as the Doric.			
CORINTHIAN Pilaster, shaft per foot		1	3
Base, per foot		3	6
Gluing up three capitals, each	1	10	
Ditto whole capitals	2		
The whole entablature, (with only dentils or fret) per foot		2	2
If there are modillions in the cornice, charge per foot		3	

COMPOSITE,

Columns, pilasters, base capitals and entablatures, at the same price as the Corinthian order.

Gluing up columns of plank to any of the orders, per foot		2	9
Base to any of the orders glued across, prepared for the turner and fixed up, per foot		3	6
Also capitals for the Tuscan and Doric, per foot		3	0
If base or capital are worked by hand, charge per foot		7	6
Fluteing pilasters, per foot			9
Ditto columns, per foot		1	3

Where columns are turned out of the solid, charge according to the trouble of procuring the stuff, sawing them off, hewing, and attendance on the boring, turning, and fixing up.

ADDITIONAL PRICES.

Open newel stairs bracketed plain, the rails knee'd and miter'd on the post, 3 feet going, price			14

172 ❧

The House Carpenters' Book of Prices and Rules for Measuring and Valuing All Their Different Kinds of Work
Philadelphia: Published by M. Carey, 1812
ST. CHARLES BORROMEO SEMINARY

The House Carpenters' Book of Prices was one of a series published sporadically in the early decades of the 19th century. They were issued as a guide for artisans and to inform laymen of agreed-upon prices for a comprehensive range of items. These included roofs, shingles, door frames, floors, partitions, shutters, sashes, show windows, stairs, and much more. The variety of forms and finishes for each basic part was extensive, and prices ranged from the cheapest plain wainscoting, for instance, to expensive ones with elaborate moldings.

The significance of the 1812 edition—of which the only other copy known is in the Pennsylvania State Library—lies in the fact that it was issued by Mathew Carey, the celebrated Irish Catholic printer-publisher. It is a kind of herald of the major role Irish builders would play in Philadelphia. "Not constricted as the Boston Irish were into narrow geographical limits, the Philadelphia Irish also enjoyed more rapid escape into the ranks of skilled workmen, and independent businesses as grocers, dry goods dealers, commission merchants, real estate brokers, and especially contractors. They were the builders of many of the homes of the city of homes," wrote Dorothy Gondos Beers. To this Dennis Clark has added: "By 1890 the Irish had twice the proportion of builders and contractors that other immigrant groups had."

In 1853 Thomas Dugan was selling houses in the Kensington area for $1,200 each. The names of Patrick McManus, "Sunny Jim" McNichol, John B. Kelly, Matthew H. McCloskey, and John McShain are imbedded in the bricks and mortar of the city, and well known nationally as well.

The little pamphlet was acquired by the American Catholic Historical Society and incorporated with its library into St. Charles Borromeo Seminary's Ryan Memorial Library. There are other earlier and later editions of the *Book of Prices* in the collections of the Historical Society and the Library Company.

173 ❧ JOSEPH NASH

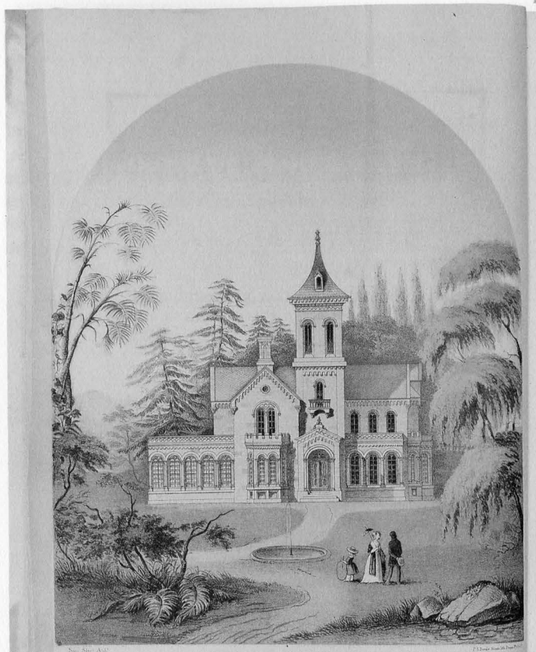
Views of the Interior and Exterior of Windsor Castle
London: Thomas M'Lean, 1848
ATHENAEUM OF PHILADELPHIA

A cat may look at a king, and anyone can turn the pages of this superb book and see how the royals lived. Windsor Castle was—and is—far from a comfy cottage, but rarely has the magnificence of its rooms and their appointments been so colorfully depicted. The twenty-five chromolithographs that illustrate the work are among the earliest examples of three-color lithographic printing. This remarkably large and clean copy is probably one of the special ones in which the effectiveness of the plates has been heightened by touches of hand-coloring.

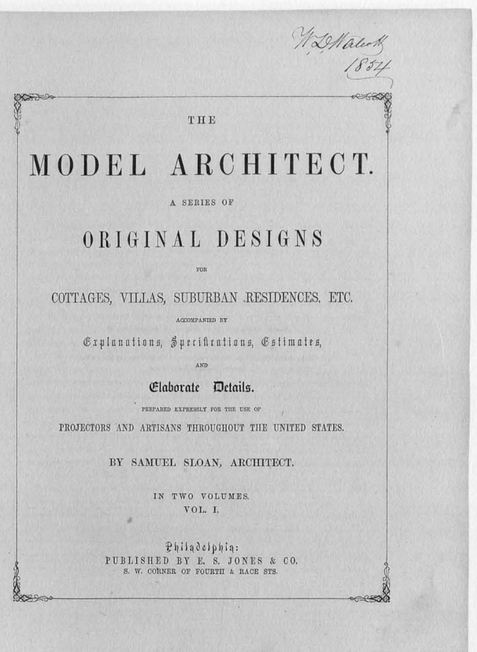
Joseph Nash was a watercolorist and lithographer, who studied architecture under Augustus Charles Pugin. Following his master's bent, he gained attention as an illustrator of late Gothic buildings. He was part of an English 19th-century publishing tradition that early in the century issued books with colored aquatint illustrations of scenery at home and abroad and the interiors and exteriors of churches, colleges, and cultural and scientific institutions. Later, the same kind of books were issued with lithographic plates. Nash became proficient in the production of lithographs, which he used first in his 1838 *Architecture of the Middle Ages*, and then in his next major work, *Mansions of England in the Olden Time*, issued serially from 1839 for ten years.

The chromolithographs of Nash in his Windsor Castle book illustrate not only the building, but the people and historic events that took place there in his day. Costume, ceremony, and, of course, royalty are drawn in immaculate detail. As a record of the days of Queen Victoria this forms part of the Dornsife Collection of the Victorian Society at the Athenaeum. This is the only Philadelphia copy of the work, quite a rarity in the United States.





DESIGN FOR A NORMAN VILLA.



174 ❧ SAMUEL SLOAN

The Model Architect. A Series of Original Designs for Cottages, Villas, Suburban Residences, etc.
Philadelphia: E. S. Jones & Co., [1852–53]
ATHENAEUM OF PHILADELPHIA

"In what style, sir, would you like your mansion?" the imaginative architect inquired. Indeed, Samuel Sloan in *The Model Architect* showed elevations and plans for mansions, villas, churches, school houses, vicarages, poultry houses, cottages, graperies, and much else in Grecian, Roman, Italian, Oriental, Swiss, Elizabethan, and other styles, or something that was simply an eclectic concoction of many. The plates of elevations were lithotints executed by the major Philadelphia lithographic firm, P. S. Duval & Co.

There is a taste of the times in Sloan's commentary about the houses. One mansion, whose style was Tudor, or, as he earlier had termed it, "debased Gothic," was shown on a slope overlooking water. Along the edge of the water ran a railroad train. Such a view was suggested to him by going up the Schuylkill River. Some owners were unhappy with the intrusion of the smoke and noise, "but the frequent passing of a majestic locomotive with its long train," Sloan soliloquized, "is decidedly picturesque, to say nothing of having rapid conveyance near." Referring to a small cottage, he wrote: "The millionaires in our country, who wish to retire into a quiet country home, are but few in number, compared to those in modest circumstances, whose tastes lead them away from the city, at least during the hot summer months."

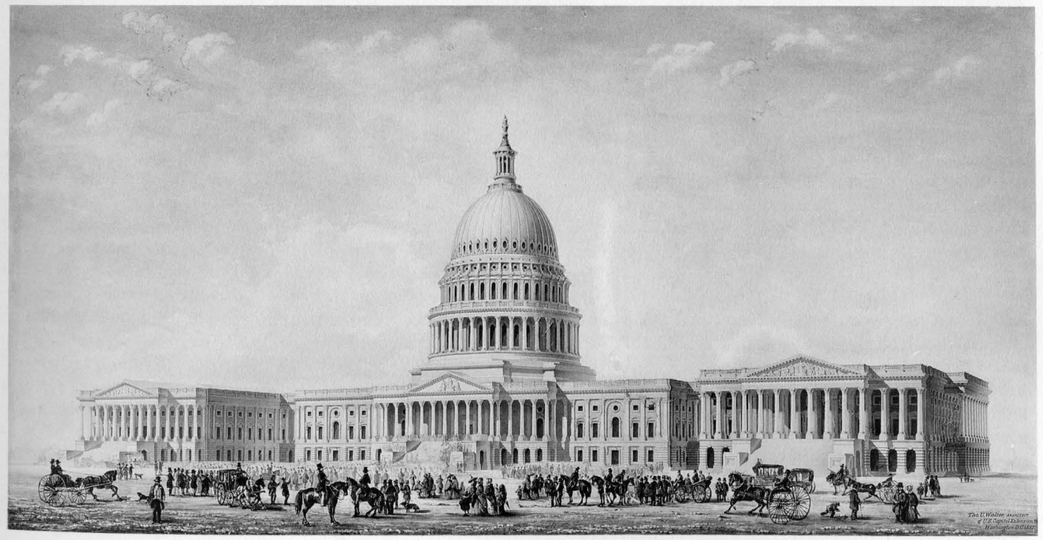
Sloan was one of the leading architects of the city. Among his larger surviving works is the Episcopal Hospital at Front Street and Lehigh Avenue. He was trained as a carpenter and only styled himself an architect after about 1850, when he won a commission to design and build a Delaware County courthouse. Another of his earliest commissions was an Italianate villa for Andrew M. Eastwick, shown as the frontispiece of the first volume of *The Model Architect*. He is best known as the leading exponent and popularizer of the Italianate Revival style. The work fits in well with the other architectural books at the Athenaeum. Copies are also at the Historical Society, the Library Company, and the University of Pennsylvania.

175 ❧ THOMAS USTICK WALTER

Design for the Extension and New Dome of the United States Capitol
Ink and watercolor, Washington, D.C., 1855
ATHENAEUM OF PHILADELPHIA

The United States Capitol is the creation of several architects, but the great cast-iron dome, its most striking feature, was the brainchild of Thomas Ustick Walter. It has been written that the outline of the dome and its scale "more than anything else unifies the whole, as it somehow unifies the entire city of Washington." As the Capitol stands today, it is in large measure the result of the skill, patience, and fortitude of Walter. He was able to effect a successful compromise between his own vision and those of his predecessors, the needs of Congress, the strong opinions of his colleagues, and the contemporary aspirations of the American public. From the standpoints of history, style, association, and function, the Capitol has long been the most important building in America. It was also one of the most controversial. It was Walter's genius that he succeeded in the face of many differences and obstacles.

Walter had been appointed architect of the Capitol by President Millard Fillmore in 1851. This spectacular rendering incorporates the several alterations in the design that were made during his early years in Washington. A companion drawing, also in the Athenaeum's collection, shows the design Walter proposed in 1851. This was originally approved by Fillmore over that submitted by Robert Mills, which had the support of the Democrats in Congress headed by Jefferson Davis. These Walter drawings and 500 others, along with the complete archive of his manuscripts, were acquired in 1979 from the architect's family.





176 ❧ [A. A. TURNER]

Villas on the Hudson, A Collection of Photo-Lithographs of Thirty-One Country Residences
New York: D. Appleton & Company, 1860
ATHENAEUM OF PHILADELPHIA

What an effective use of different—and in 1860 competing—media was made in the production of the plates in this volume of architectural views! The volume appeared on the razor edge between the dominance of lithography for illustration and the growing appeal of photography. In mediation, Turner had his excellent photographs of Victorian houses on the Hudson set against lithographic skies and foregrounds using the the technique of photolithography.

Turner spent several years in Paris working with Alphonse Louis Poitevin who, early in 1855, by coating lithographic stones chemically, discovered the principle underlying collotype and photolithography. He patented his process and in 1857 sold it to the Paris lithographer Lemercier. Using that process Turner produced *Villas on the Hudson*, his masterpiece of photolithography. He was essentially a photographer. In 1855 when he exhibited some of his collodion portraits at the Franklin Institute, they were described as "from Brady's gallery," where he may have worked. He published in 1863 *Gems from the Dusseldorf Gallery* "photographed from the original pictures by A. A. Turner," and the following year another book with his prints, *Lights and Shadows of New York Picture Galleries*.

There are thirty-one photolithographic plates of "villas"—this was a 19th-century term that included huge houses in a sylvan or scenic setting—erected along the Hudson River. According to the anonymous compiler, "The *Rus in Urbe* of New York is 'a very good land to fall in with, and a pleasant land to see;' and this work fairly illustrates the present condition of its architecture." *Villas on the Hudson* is part of the Samuel J. Dornsife collection of the Victorian Society at the Athenaeum. There are other copies of the book at the Free Library and the University of Pennsylvania.

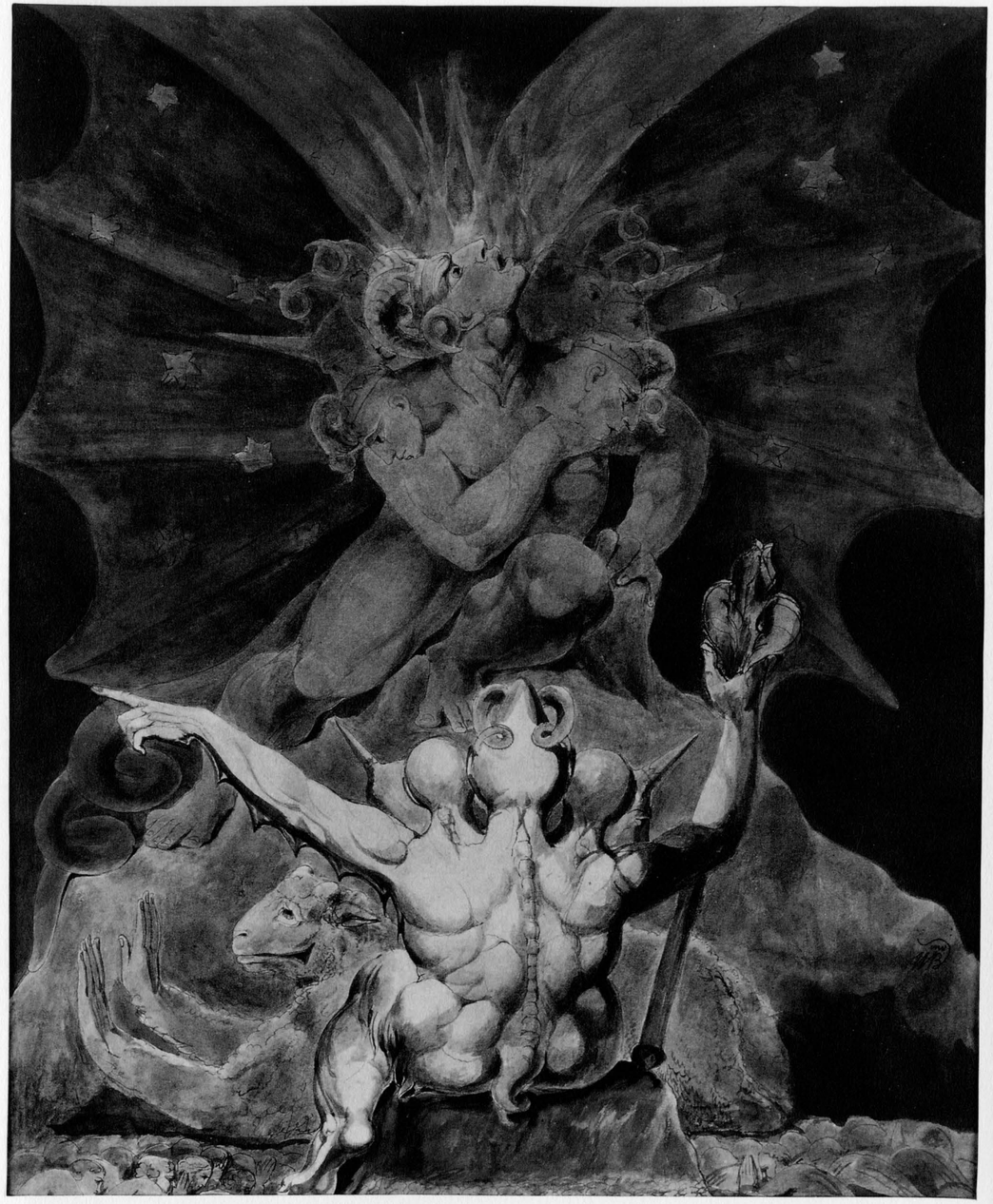
177 ❧ JOHN RIDDELL

Architectural Designs for Model Country Residences, Illustrated by Colored Drawings of Elevations and Ground Plans
Philadelphia: John Riddell, Lindsay & Blakiston, 1861
ATHENAEUM OF PHILADELPHIA

An oblong folio with twenty-two elevations on twenty chromolithographic plates by T. Sinclair, Riddell's *Architectural Designs* is the handsomest of all 19th-century American books on the subject of architecture. In his preface the architect-author stated: "The front elevations are drawn to a large scale of one quarter of an inch to a foot, and colored in suitable tints, which add much to the appearance of a rural residence." The colors are bright and remain one of the book's lasting contributions, they being much consulted to document the restoration and repainting of Italianate Revival houses.

Each elevation is followed by a black-and-white floor plan, and a text describes the house in detail. Riddell was proud of the fact that, unlike those of many other architects, his cost estimates were accurate. He put a figure of $5,293 on "a two-story and a half Cottage in Germantown." And he estimated that it would cost a man in Pottsville between $25,000 and $30,000 to build a substantial mansion with a portico of Ionic columns. He also prided himself on accommodating varied stylistic expressions by showing the same house with the front changed to rounded arches. The last page of his book presented evidence of his competence and happy rapport with his clients, for it is filled with the names of individuals and institutions for whom Riddell made plans for buildings "which have been erected without liens, law suits, or accidents." Unlike Alexander Davis Jackson's 1837 *Rural Residences*, Riddell's work went to subsequent editions. There are also copies of this first edition at the Free Library, the Historical Society, the Library Company, and the Carpenters' Company.





178 ❧ WILLIAM BLAKE

"The Number of the Beast is 666"

Pen, ink, and watercolor on paper, [ca. 1805]

ROSENBACH MUSEUM & LIBRARY

Of all Blake's drawings those illustrating the *Book of Revelation* are surely the most dramatic, the most awesome, exemplifying as they do the personal apocalyptic vision that underlay much of his work. "The Number of the Beast is 666," one of the best of these, is the artist's imaginative interpretation of Chapter 13. It shows the seven-headed Beast from the Sea, seated facing inward, with the sceptre of temporal power in its right hand. Before it crouches the Beast from the Earth, a giant lamb with human hands, which causes "all that dwelleth on earth" to worship the Beast from the Sea. The masses are huddled below. Dominating the scene is the crouching Great Red Dragon, or Satan, through whom the beasts derive their power. He looks up, hearing "the voice of a great thunder" that heralded the fall of Babylon and his overthrow. The powerful triangularity of the composition leads the eye up past the muscular back of the Beast from the Sea to the startled face of Satan. The drawing is Blake at his best.

From 1800 steadily for a period of six years and occasionally later, Blake, although busy with other projects, painted over eighty watercolors of illustrations to the Bible for his faithful patron Thomas Butts, who paid a guinea each for them. Martin Butlin wrote that the watercolors of 1805—he dates this about that year—"are characterized by clarity of composition, of outline, and of distinct fields of colour." The title on the mount was written by Butts. The drawing came to America by 1905 when it was in the collection of Marsden J. Perry, who sold it to the greatest early collector of Blake in this country, William A. White. Dr. A. S. W. Rosenbach bought it from White's son in 1950. In addition to this watercolor the Rosenbach collection includes five pencil drawings, the manuscript of "The Everlasting Gospel," an autograph letter, copies of *Visions of the Daughters of Albion*, *Poetical Sketches*, *The Gates of Paradise*, and *Descriptive Catalogue*, and some single illuminated leaves.

179 ❧ THOMAS EAKINS

Perspective Drawing for "Hunting"

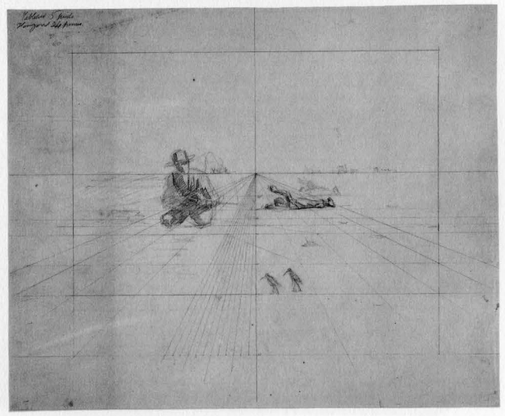
Pencil, [ca. 1874]

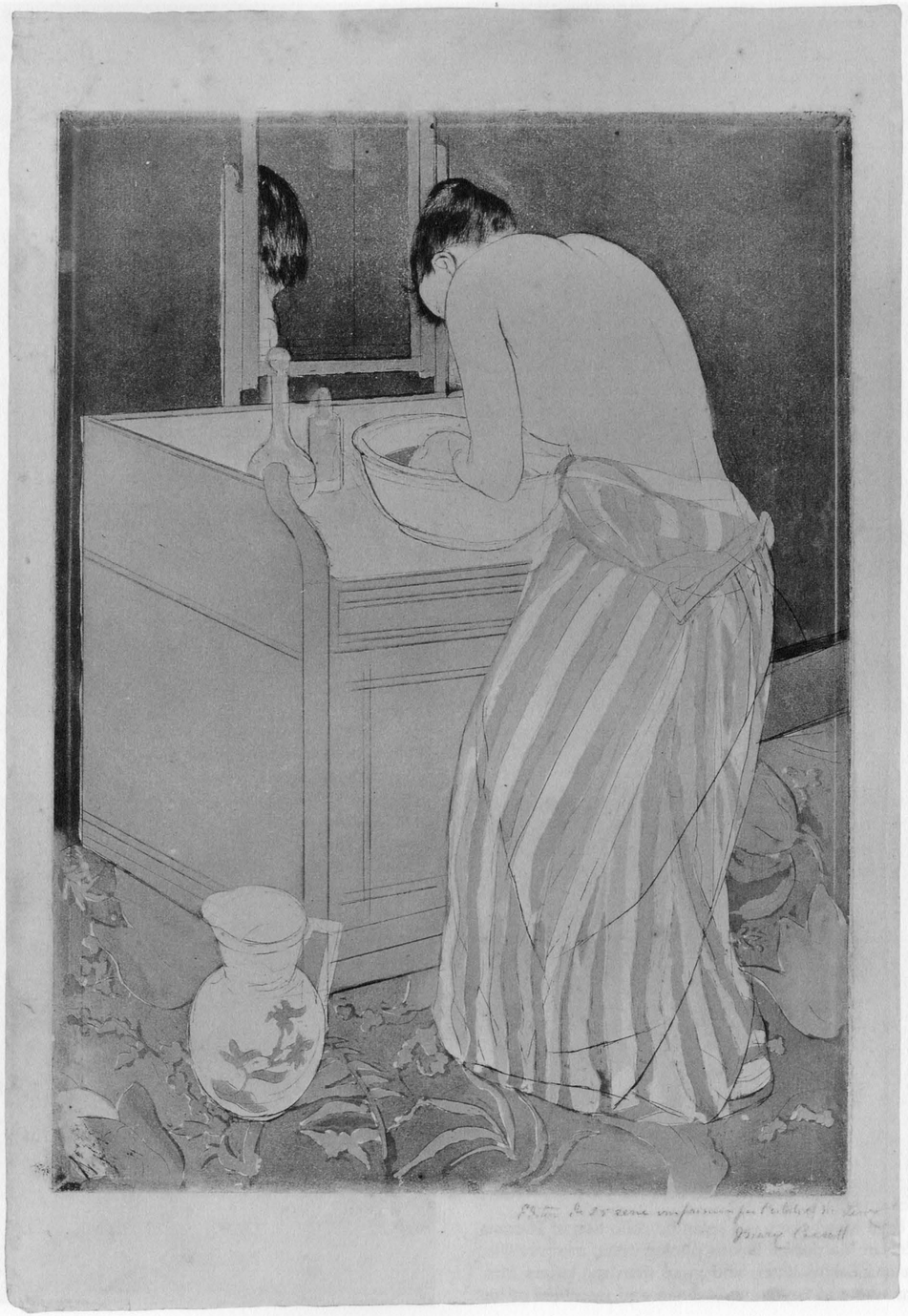
BRYN MAWR COLLEGE

Thomas Eakins enjoyed rowing on the Schuylkill River and hunting reed-birds in New Jersey with his father and friends, hence both rowing and hunting are depicted in his work. Well known are "The Pair-Oared Shell" and "Max Schmitt in a Single Scull" as well as "Pushing for Rail." "Hunting" is another evidence of his love of sport on the water. The drawing is slightly larger than the finished oil and provides an opportunity to view the planning of a master artist.

Eakins frequently made perspective drawings so that he could transfer onto canvas the statement he wanted to make within a certain compositional framework. In the present drawing the hunter is placed as he appears in the painting, but the two quaint little birds in the foreground were suppressed; the hunter's prone companion was replaced by a dog swimming after the game. Nothing illuminates the artist's method and the development of his finished work so well as the meticulous preliminary drawings Eakins made.

At Bryn Mawr there is a splendid collection of Thomas and Susan Macdowell Eakins photographs, memorabilia, a Thomas Eakins letter, and more than 160 letters Mrs. Eakins wrote to Seymour Adelman and members of his family. In addition to the perspective drawing by Thomas, there are five oil paintings by Susan Eakins, all part of the Adelman Collection. With the vast collection of paintings at the Philadelphia Museum of Art, the recently acquired Charles Bregler Collection at the Pennsylvania Academy of the Fine Arts, and the Eakins portraits at St. Charles Borromeo, Philadelphia has become the center for studying the man who has been called America's greatest artist.





180 ❧ MARY CASSATT

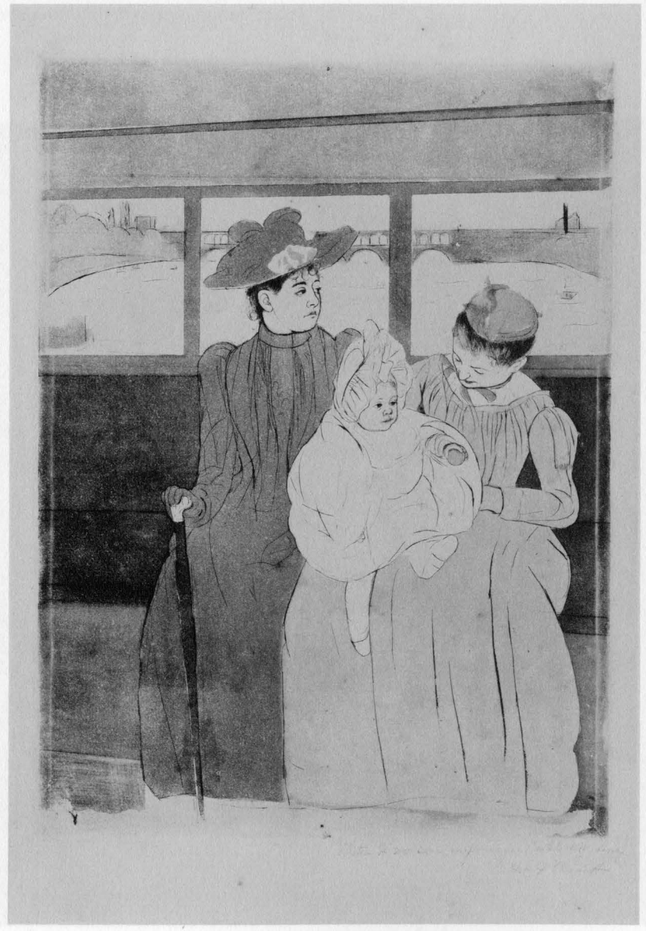
"Woman Bathing" and "In the Omnibus"

Color prints, with drypoint and soft-ground etching, [ca. 1891]

BRYN MAWR COLLEGE

These prints reflect the stylistic influence of Japanese prints on Mary Cassatt's art. They are part of a series of ten which has been called her "finest graphic achievement." The artist's draftsmanship in the etching of these prints is masterful, revealing the influence of Degas on her work. Adelyn Breeskin, author of a number of books on Mary Cassatt, noted "how closely Miss Cassatt examined Toyokuni's style and found the secret of suggesting fully rounded contours by the subtle use of outlines." One can also see the influence of Utamaro. Cassatt and several other Impressionists—Monet, Manet, and Degas—collected Japanese prints. When the great exhibition of Japanese prints was held at the Ecole des Beaux-Arts in 1890, Mary Cassatt visited it twice, once in the company of Degas and another time with Berthe Morisot. Her interest in the understated Japanese art was then stimulated.

"Woman Bathing" is a typical Cassatt study of a woman in some phase of her private life. "In the Omnibus," while in a public setting, emphasizes the recurrent theme of mother and child. Cassatt and the printer Leroy pulled twenty-five impressions of each image in the series. She signed the prints in pencil. The Bryn Mawr copies also bear the blue ink stamp "MC" which Cassatt placed on the final version of many of her prints. Bryn Mawr lacks but two of the ten prints of the series. The eight came from the collection of long-time faculty member Lucy Martin Donnelly, and were the gift to the library of Edith Finch, Countess Russell.



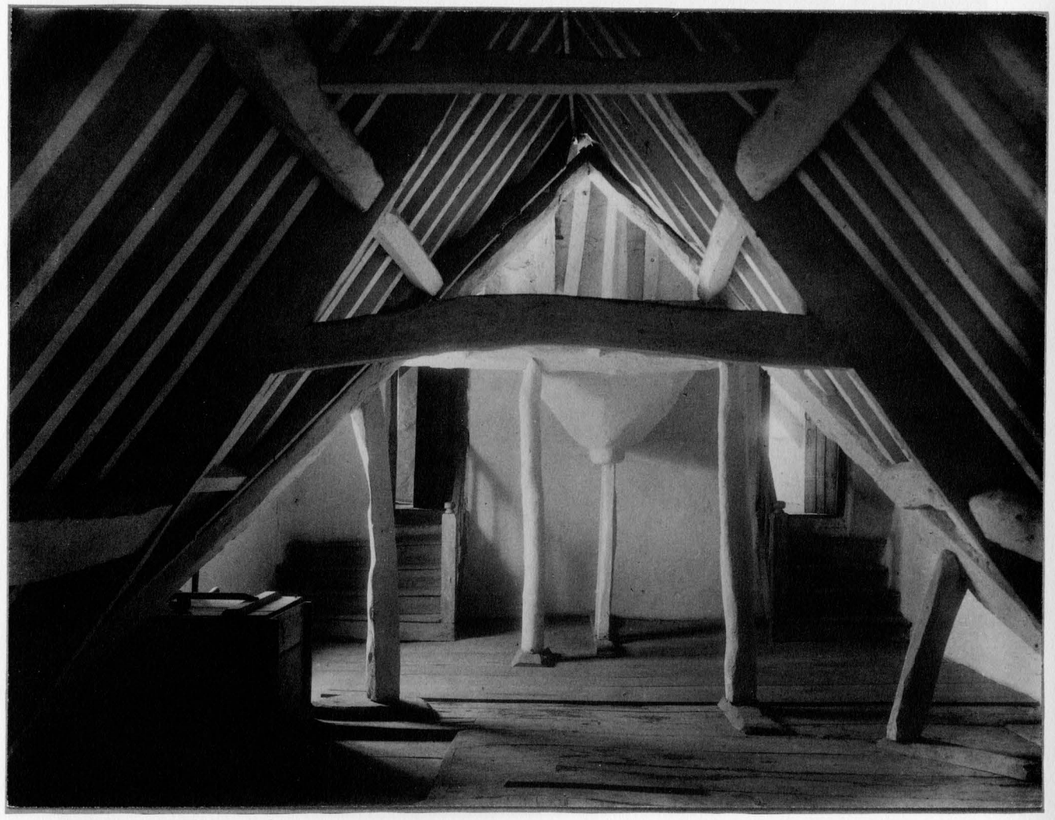
181 ❧ FREDERICK HENRY EVANS

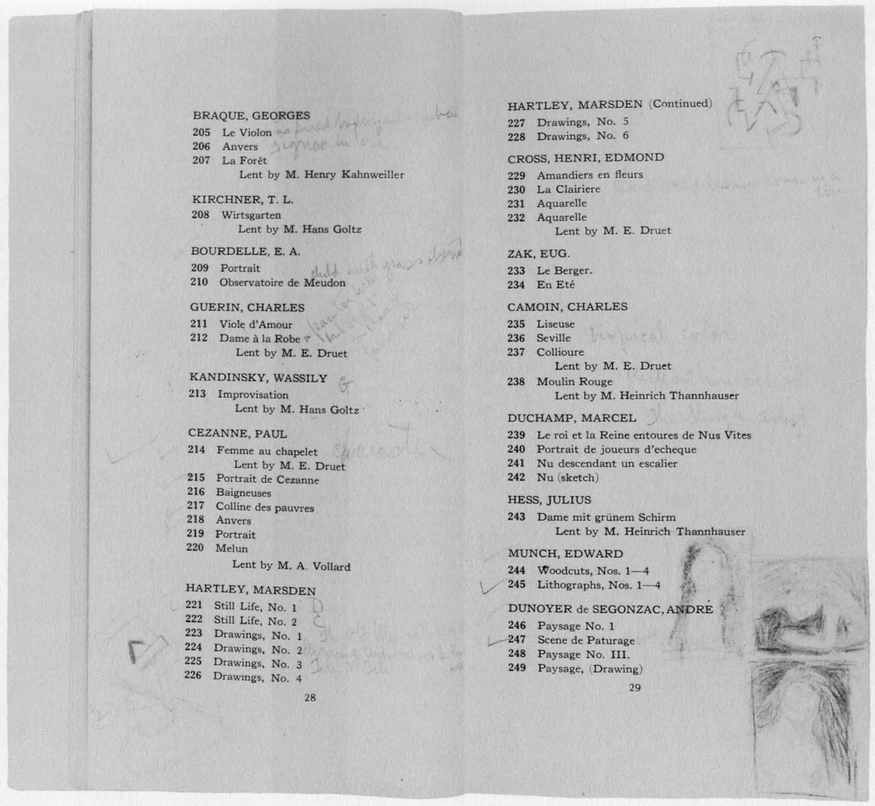
"Kelmscott Manor: In the Attics"
Platinum print, 1896
BRYN MAWR COLLEGE

"Kelmscott, a little village about two miles above Radcot Bridge—a heaven on earth; an old stone Elizabethan house . . . and such a garden!" So William Morris described his new home to his business partner Charles Faulkner in 1871 when he moved in. Kelmscott Manor was a beautiful, unspoiled example of a local stone building standing by the Thames in the southwest corner of Oxfordshire. In 1896, the same year as Morris's death, Frederick Henry Evans began photographing the Manor. He spent several years producing a series of twenty-seven platinum prints that captured the idyllic setting: the stone paths, the gardens, the old house by the Thames, and the many rooms filled with furniture and tapestries, some of them designed by Morris himself.

Evans, a London bookseller, had begun his photographic career in 1886 prompted by what he described as his lifelong study of the beautiful. He became best known for his architectural photographs of the great cathedrals of England and the chateaux of France. These superb images reveal his ability to define form and space in natural light, and are today regarded as among the finest of the genre. Evans was the first English photographer invited by Alfred Stieglitz to contribute to *Camera Work*. "He stands alone in architectural photography," Stieglitz wrote in 1903, "and that he is able to instill into his pictures of this kind so much feeling, beauty, and poetry, entitles him to be ranked with the leading pictorial photographers of the world." His Kelmscott Manor views have that feeling, beauty, and poetry.

In 1903 the Philadelphia collector, Harold Peirce, acquired this set after Evans had recommended that he approach F. Holland Day for one in the latter's possession. The prints passed to Peirce's daughter Mary, a Bryn Mawr alumna, who gave them to the library.





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208 Wirtsgarten
Lent by M. Hans Goltz

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GUERIN, CHARLES
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Lent by M. E. Druet

KANDINSKY, WASSILY
213 Improvisation
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232 Aquarelle
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182 ❧ ASSOCIATION OF AMERICAN PAINTERS AND SCULPTORS

Catalogue of International Exhibition of Modern Art
New York: Vreeland Advertising Press, 1913
UNIVERSITY OF PENNSYLVANIA

The Armory Show of 1913 opened the doors of the United States to modern art. It marked a sea change in American taste. The sensationalism surrounding the showing of Marcel Duchamp's "Nu descendant un escalier" was only one of the frissons of excitement evoked by the exhibition. Paintings and sculpture by Gaugin, Picasso, Matisse, Van Gogh, Rouault, Seurat, and Brancusi introduced a startled, at first puzzled, and finally appreciative audience to revolutionary forms and colors of the School of Paris. At the same time, more independent and original American painters, such as Glackens, Hopper, Sheeler, and the Philadelphian Schamberg, who exhibited in the show, were able to measure themselves against the major European modernists.

One of the younger visitors to the International Exhibition was Carl Zigrosser. The twenty-two-year-old research librarian later made his reputation as the founder of the Weyhe Gallery, where he presided from 1919 to 1940, and then as Curator of Prints at the Philadelphia Museum of Art until his retirement in 1963. Of the Armory Show, Zigrosser later wrote: "the air was electric with the clash between the old and the new."

Zigrosser's own annotated copy of the catalogue, now in the collection of his papers at the University of Pennsylvania, is marked throughout with short evaluations and miniature colored-pencil sketches of some of the works on exhibition. Matisse's "La Femme bleu," "the one that caused the hysteria," tells us something about public opinion at the time, but nothing about Zigrosser's judgment. However, in his 1975 memoir, *A World of Art and Museums*, he recalled: "Toward a *fauve*, such as Matisse, my feelings were mixed. Some of his paintings were in my opinion 'crude,' but others I liked very much; and one, *Les Capucines*, I rated among the best paintings in the show." Villon and Picabia he ranked as the best of the cubists; Picasso drew lesser praise. Only one work by Picasso, "Tête d'homme," merited a check mark, with the comment, "a certain refinement." A fascinating copy of a most important, and rare, art history ephemeron.



183 ❧

"Wie siehet Man zur frühlings Zeit"
Manuscript, [Bucks County, Pennsylvania], April 4, 1817
FREE LIBRARY OF PHILADELPHIA

From 1683 through most of the 18th century immigrants from the German-speaking regions of Europe came to America in large numbers. The majority of them settled in the fertile hinterland to the north and west of Philadelphia, an area that became known as Pennsylvania-Dutch country. Members of many different sects, they were pious, hardworking, peaceful, and liberty-loving folk.

They brought with them the German folk custom of decorating furniture, clothing, and all manner of utilitarian objects, as well as documents of many kinds, with flowers, hearts, birds, and religious symbols. Itinerant preachers, schoolmasters, and their students wrote and decorated birth and baptismal certificates, house blessings, calligraphic exercises, and religious texts in a style called *fraktur*.

This superb example of a fraktur manuscript is a poem in praise of spring, with a religious moral. The parable of the wise and foolish virgins, pictured in the center of the piece, was used to illustrate the wisdom of regarding this life merely as preparation for the hereafter. Christian symbols such as the pelican representing Christ's sacrifice and the eagle, emblematic of rebirth, combine with the delicate writing and the folk motifs of birds, flowers, and angels to form a charming affirmation of faith.

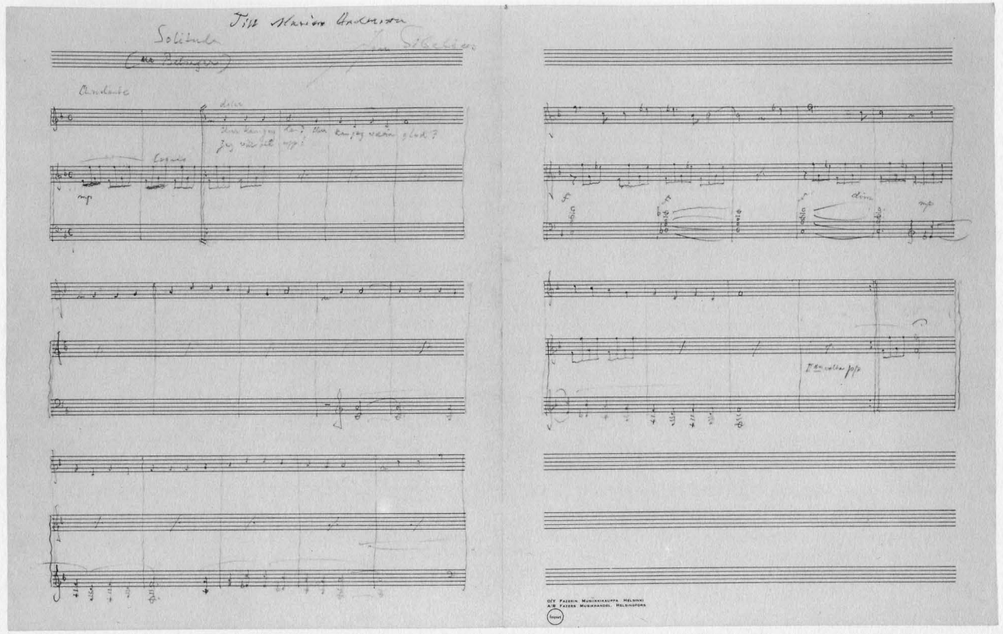
The manuscript is one of a very large collection of frakturs in the Free Library which began with the acquisition of the famous collection of Henry S. Borneman and has been selectively added to since. A smaller collection is in the Historical Society and some frakturs are to be found in the Library Company.

184 ❧ AUGUSTIN AMANT CONSTANT FIDÈLE ÉDOUART

Album of Silhouettes, mostly of Quakers
[Various places, 1827–45]
SWARTHMORE COLLEGE

Father, mother, and all the children form a charming domestic scene in silhouette, particularly when the images were cut by Édouart. He was the best known silhouette artist of the first half of the 19th century. A master at cutting free-hand on black paper, he not only fashioned an accurate profile portrait but added wonderful details of costume and even appropriate accessories, some of which he him-





self supplied to the sitters. Born and raised in France, Édouart went to England in 1814 and there became attracted to the silhouette art. This album is of duplicate portraits that Edouart, a keen businessman, kept on file in case his sitters wanted more copies.

This album is unusual in that it is composed almost entirely of portraits of Quakers, the majority from cities in Britain and America. Of the 782 sitters named in the album, 609 of them were Americans, but 211 pieces are missing. The British silhouettes were cut between 1827 and 1839, and the American ones, more than 350 of Philadelphians, from 1839 to 1845. Quakers, who generally frowned on painted portraits, were attracted to silhouettes because of their simplicity and, as traced shadows, accuracy.

Édouart virtually stopped cutting silhouettes after 1845 due to the popularity and cheapness of daguerreotypes. He returned to France in 1849 on the *Oneida*, taking with him an estimated 100,000 silhouettes in albums similar to this one. The ship was wrecked; only nineteen albums were known to have been saved. This is the only one of American subjects still intact.

The album was purchased from C. A. Defline of France in 1969. In the collections of the Friends Historical Library is another album once owned by the artist Thomas Gilpin, which contains copies made by him from the famous Sansom silhouettes, and one created by Moses Williams of the Peale Museum. They are part of extensive picture resources of Quaker interest at Swarthmore. The Historical Society has the original Sansom silhouettes and the Library Company a lot of duplicates from the Peale Museum.

185 ❧ JEAN SIBELIUS

Autograph Manuscript of "Solitude"

[Villa Ainola, Finland, 1935]

UNIVERSITY OF PENNSYLVANIA

Originally composed by Sibelius as "A Jewish Girl's Song," it was revised by the great Finnish composer for a great Philadelphia black singer. In 1935 Marian Anderson visited Jean Sibelius at his home northeast of Helsinki. At thirty-four she was on the brink of her legendary career; Sibelius, then seventy-one, was past his creative peak, but was to live for another twenty years. Miss Anderson came prepared to sing several of Sibelius's *lieder* during her stay with him. She recalled in her autobiography that after the performance Sibelius "arose, strode to my side and threw his arms around me in a hearty embrace. 'My roof is too low for you,' he said, and then called out in a loud voice to his wife, 'Not coffee, but champagne!' "

In tribute to Miss Anderson, Sibelius adapted for contralto and piano the song "Solitude," which appears here with part of its Swedish text. As first written, "A Jewish Girl's Song" was part of the incidental music for Hjalmar Procope's play, *Belshaczar's Gastabud*, or "Belshazzar's Feast," first performed in 1906 and published as an orchestral suite a year later. The present version, unpublished and unrecorded, was dedicated to Marian Anderson by the composer in 1935. The short song's austere, pastoral simplicity is characteristic of the luminous harmonies of Sibelius and the warm dignity of the Philadelphia-born contralto, whose archives are housed at the University of Pennsylvania.

American History

186 ❧ THOMAS BUDD

Good Order Established in Pennsylvania & New-Jersey in America

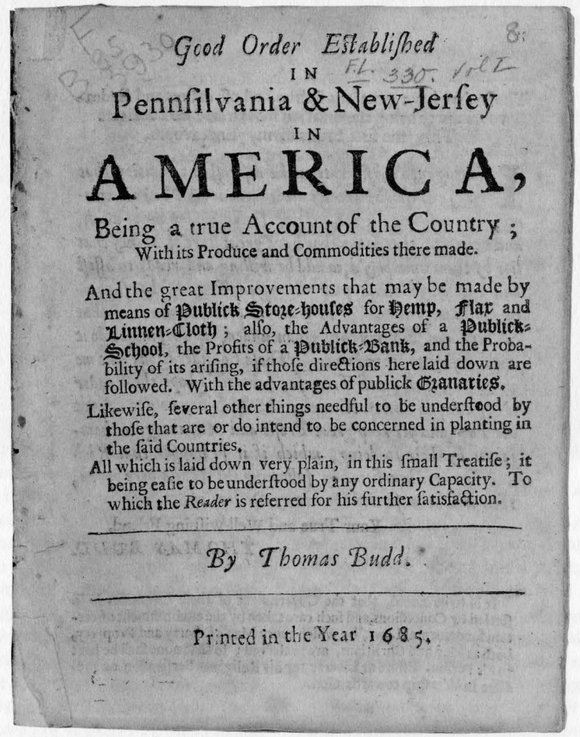
[Philadelphia:] Printed [by William Bradford], 1685

SWARTHMORE COLLEGE

Except for an almanac, Budd's *Good Order Established* was the first piece of printing in Pennsylvania. A Quaker who had married the daughter of the London printer for the Society of Friends, Bradford came to Philadelphia in 1685. The first production of his press was Atkins's *Kalendarium Pennsilvaniense*, an almanac for 1686. Unluckily, he included in his chronology the founding of Pennsylvania by "Lord" Penn, for which he was hauled before the Quaker-dominated Governor's Council and ordered not to print anything without a license. Budd's treatise was already begun, and because he had written some things in England upon which the Quakers had looked with disfavor, Bradford, hoping to avoid another run-in, issued this without place or printer's name in the imprint. Control of the press by the Quaker Meeting became absolute. Bradford got into trouble again in 1692 for printing a pamphlet by George Keith; he was arrested and tried, and the following year he moved to New York.

Budd's work, *Good Order Established*, is a promotional tract, puffing the agricultural and commercial virtues of the Delaware Valley. He was remarkably far-sighted in advocating public education for all children for at least seven years, state-supervised banks, and public granaries, and in opposing the sale of strong liquors to the Indians. With Chamber-of-Commerce enthusiasm he answered criticisms that bears, rattlesnakes, wolves, and mosquitoes made the Delaware Valley unattractive for settlement.

This rare Bradford imprint was acquired by gift from the Friends Library of Philadelphia in 1929. There are many other 17th-century Quaker pamphlets in the Friends Historical Library at Swarthmore and the Quaker Collection at Haverford, as well as the Library Company and Historical Society. By far the largest lot of 17th-century Philadelphia imprints, including a copy of Budd's *Good Order Established*, is in the library of the last, and the Rosenbach has a few, including the unique first issue of Atkins's almanac.


Good Order Eſtabliſhed
IN
Pennſilvania & New-Jerſey
IN
AMERICA,
Being a true Account of the Country;
With its Produce and Commodities there made.
And the great Improvements that may be made by means of Publick Stoze-houſes for Hemp, Flax and Linnen-Cloth; alſo, the Advantages of a Publick-School, the Profits of a Publick-Bank, and the Probability of its ariſing, if thoſe directions here laid down are followed. With the advantages of publick Granaries.
Likewiſe, ſeveral other things needful to be underſtood by thoſe that are or do intend to be concerned in planting in the ſaid Countries.
All which is laid down very plain, in this ſmall Treatiſe; it being eaſie to be underſtood by any ordinary Capacity. To which the *Reader* is referred for his further ſatisfaction.
By Thomas Budd.
Printed in the Year 1685.

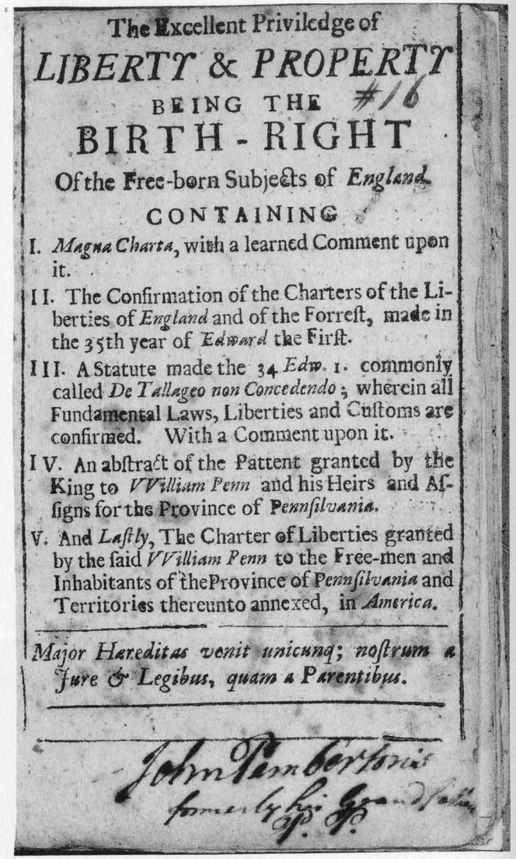
187 ❧ [WILLIAM PENN]

The Excellent Priviledge of Liberty & Property
[Philadelphia: William Bradford, 1687]
HAVERFORD COLLEGE

The rights of Englishmen were guaranteed by the Magna Charta, or so the patriots of the American Revolution stated. In arguing against the Stamp Act, John Adams claimed that it was in the Magna Charta "that no freeman should be subject to any tax to which he had not given his consent." It matters not that this may have been subject to other interpretations; the fact is that Americans, then and now, believe that the Great Charter signed by King John at Runnymede in 1215 is the document upon which all democratic principles are based.

Penn believed it, too, and in this collection of essential texts which spelled out the privileges granted over the years to Englishmen the Magna Charta stood preeminent. His text was the first printing in America of that cornerstone of British liberty. This is the only complete copy of Penn's printed compendium. He included as well a section of Henry Care's recently published *English Liberties* with its extensive comments on the meaning of the landmark document. The volume's printing may have been occasioned by complaints Penn received from his province indicating that persons serving as judges were untrained in the law. *The Excellent Priviledge* may have been a rudimentary handbook for their guidance. While it is assumed that Penn edited the text for the booklet and arranged for Bradford to print it, the name of neither is attached to it. Leed's almanac for 1687, printed by Bradford, referred to it by name as "in the Press."

The volume was owned by Phineas Pemberton, who was a member of the original Pennsylvania Assembly, and was passed down to his grandson John Pemberton. It gravitated, as many Quaker books and manuscripts did, to the library of the Philadelphia Yearly Meeting of the Religious Society of Friends. That body deposited the volume in the Quaker Collection at Haverford.



The Excellent Priviledge of

LIBERTY & PROPERTY

BEING THE #16

BIRTH-RIGHT

Of the Free-born Subjects of *England*.

CONTAINING

I. *Magna Charta*, with a learned Comment upon it.

II. The Confirmation of the Charters of the Liberties of *England* and of the Forreſt, made in the 35th year of *Edward* the Firſt.

III. A Statute made the 34 *Edw.* 1. commonly called *De Tallagio non Concedendo*; wherein all Fundamental Laws, Liberties and Cuſtoms are confirmed. With a Comment upon it.

IV. An abſtract of the Pattent granted by the King to *William Penn* and his Heirs and Aſſigns for the Province of *Pennſilvania*.

V. And *Laſtly*, The Charter of Liberties granted by the ſaid *William Penn* to the Free-men and Inhabitants of the Province of *Pennſilvania* and Territories thereunto annexed, in *America*.

Major Hæreditas venit unicuiq; noſtrum a Jure & Legibus, quam a Parentibus.

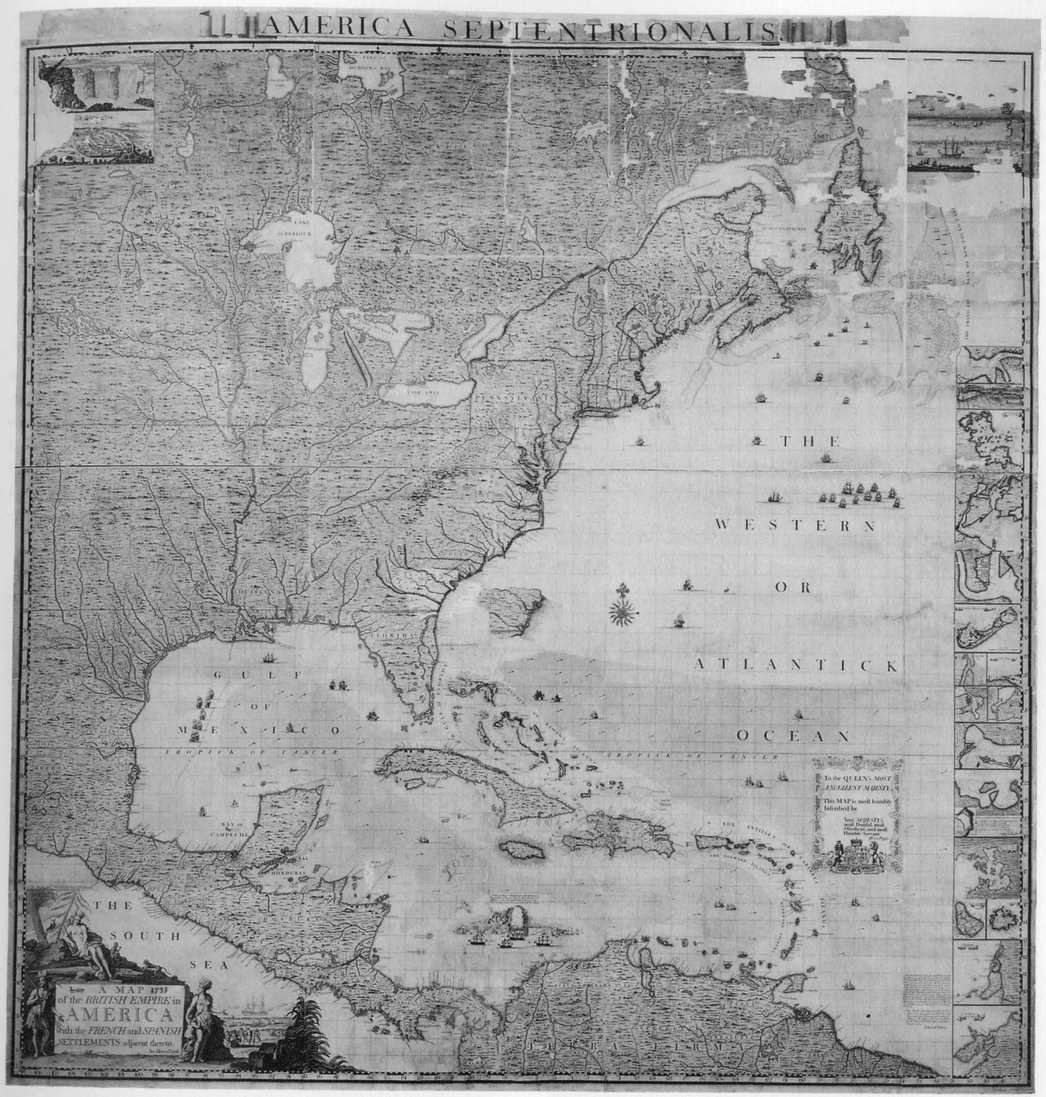
John Pemberton's
former by his Gr.d Fath.r

188 ❧ HENRY POPPLE

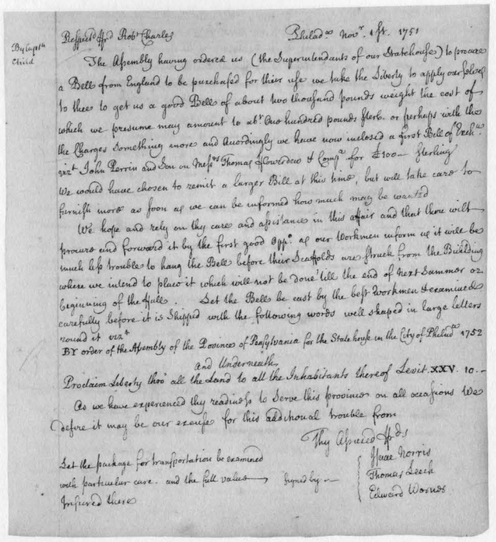
A Map of the British Empire in America with the French and Spanish Settlements adjacent thereto
[London: 1733]
AMERICAN PHILOSOPHICAL SOCIETY

In 1746 Benjamin Franklin, then clerk of the Pennsylvania Assembly, asked his London friend William Strahan to send him "two setts of Popple's Mapps of N. America one bound the other in Sheets, they are for our Assembly." The twenty-sheet, fifty-square-foot map was to be pasted on rollers and with another large map or city view was destined for either side of the door in the long gallery in the State House (now Independence Hall). This is very likely the copy that long hung there. Shortly after signing the Declaration of Independence, John Adams described the map for his wife Abigail: "It is the largest I ever saw, and the most distinct." He did go on to say it was not accurate, not surprising in view of the great expansion of knowledge of North America that had taken place since 1733.

Disputes between France, Spain, and Britain over their respective American boundaries stimulated the production of larger and more accurate maps in the 18th century. Popple's was the first truly large-scale one of North America and was unmatched in size in the colonial period. It was for some decades the best there was and boasted the approbation of the Lords Commissioners of Trade and Plantations, whom Popple's family had served for three generations. The British victory in the French and Indian War made the boundaries it delineated obsolete, but it remained an impressive example of cartography.



This copy has the earliest version of a section of the Carolina coast that was later updated; here an overlay, once pasted on, has been removed and set to one side for comparison. The map was given to the Philosophical Society in 1834 by Eduard Florens Rivinus, a German-born physician. It is one of several thousand manuscript and printed maps belonging to the Society. Another copy of Popple's map, in unbound sheets, is at the University of Pennsylvania. Other extensive collections of maps are to be found in the Historical Society, the Library Company, and the Free Library.



189 ❧ ISAAC NORRIS II

Autograph Letter Signed, on behalf of himself and the other Superintendents of the State House, to Robert Charles
Philadelphia, November 1, 1751
HISTORICAL SOCIETY OF PENNSYLVANIA

Of all the manuscripts in the Historical Society the one that thrills visitors most is the letter that ordered the Liberty Bell with its famous inscription. Into his copybook Norris, speaker of the Pennsylvania Assembly and one of the Superintendents of the State House, wrote the letter that was sent off to the Assembly's London agent. The bell was ordered to commemorate the 50th anniversary, the jubilee, of Pennsylvania's 1701 Charter of Liberties, and, of course, to provide the province's capitol building with a bell for the tower whose construction had begun. For years it pealed to welcome ships coming up the river, celebrate state occasions, and toll for the famous dead.

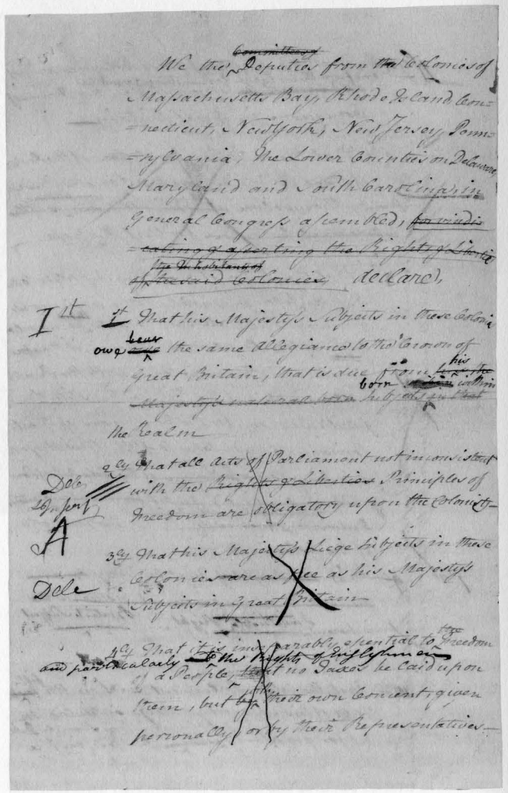
The Superintendents asked Charles to get them "a good Bell of about two thousand pounds weight." It was to be inscribed with a quotation from Leviticus, "Proclaim Liberty thro' all the Land to all the Inhabitants thereof," deemed appropriate for the jubilee year, the celebration of which was the subject of the biblical verse. Fame did not come quickly to the bell. It may have summoned the citizens to the first public reading of the Declaration of Independence. It was reported to have cracked tolling the death of Chief Justice Marshall in 1835, and in 1852 was brought down to a temporary pedestal in the east room of what became known as Independence Hall. The term "Liberty Bell" was not used until it appeared, with an illustration, in 1839 as the title of an abolitionist annual. From then on it became a national symbol.

The Norris Letterbook was given to the Historical Society by descendants as part of the Norris Papers, one of the many Quaker family archives there, including those of the Penns, Logans, Pembertons, Drinkers, and others, which are full of the details of public and private life.

190 ❧ JOHN DICKINSON

Autograph Manuscript Draft of the Resolves of the Stamp Act Congress
[New York, October, 1765]
LIBRARY COMPANY OF PHILADELPHIA

United resistance by the American colonies to British rule began with the Stamp Act Congress of 1765. Representatives of nine colonies there approved a resolution protesting the Stamp Act, a resolution that was written by the young Philadelphia lawyer John Dickinson. His manuscript draft represents the first verbal expression of what developed and matured into the Declaration of Independence.



The Stamp Act, passed March 22, 1765, was the first revenue levy imposed on the colonies directly by Parliament. Earlier taxes had been raised through colonial assemblies. According to common law, it was, in Dickinson's words, "the undoubted Right of *Englishmen*, that no Taxes be imposed on them, but with their own Consent." The Stamp Act was "taxation without representation." Parliament, badly in need of money after defending the colonies during the French and Indian War, had not given much thought to this seeming technicality. The colonists' vigorous opposition came as a surprise; the act was universally disobeyed, and it was soon repealed.

It would be some years before opposition to the impositions of Parliament led to open revolt, but as the crisis came to a head there was hardly a convention, congress, or caucus that Dickinson did not participate in. Time and again he was called upon to put the sense of the meeting into words, write a pamphlet, or make a speech, eventually earning him the nickname "Penman of the the Revolution." His *Letters from a Farmer in Pennsylvania* was, before Paine's *Common Sense*, the most widely circulated statement of the colonists' point of view. A major part of his voluminous papers is in the Library Company, including innumerable draft resolutions, congressional addresses, minutes, notes of debates, and other records of his participation in the revolutionary movement from the Stamp Act to the Constitutional Convention. The archive was the gift of Robert R. Logan in 1943. Another considerable part of the Dickinson Papers is in the Historical Society.

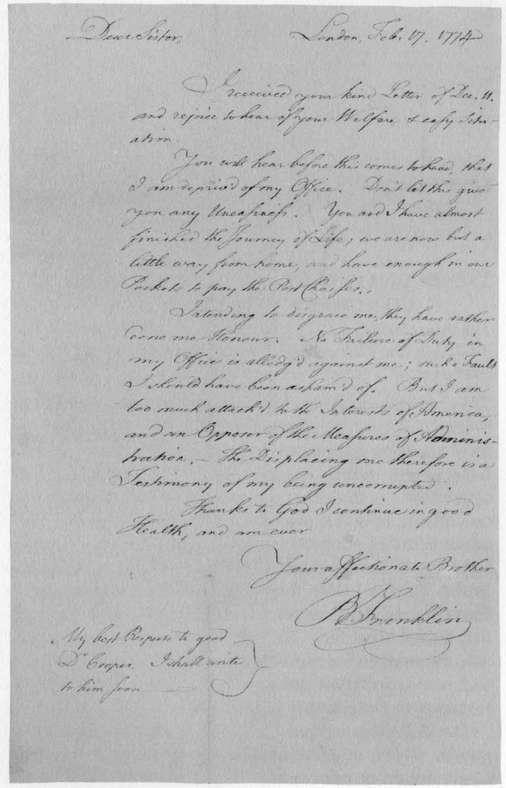
191 ❧ BENJAMIN FRANKLIN

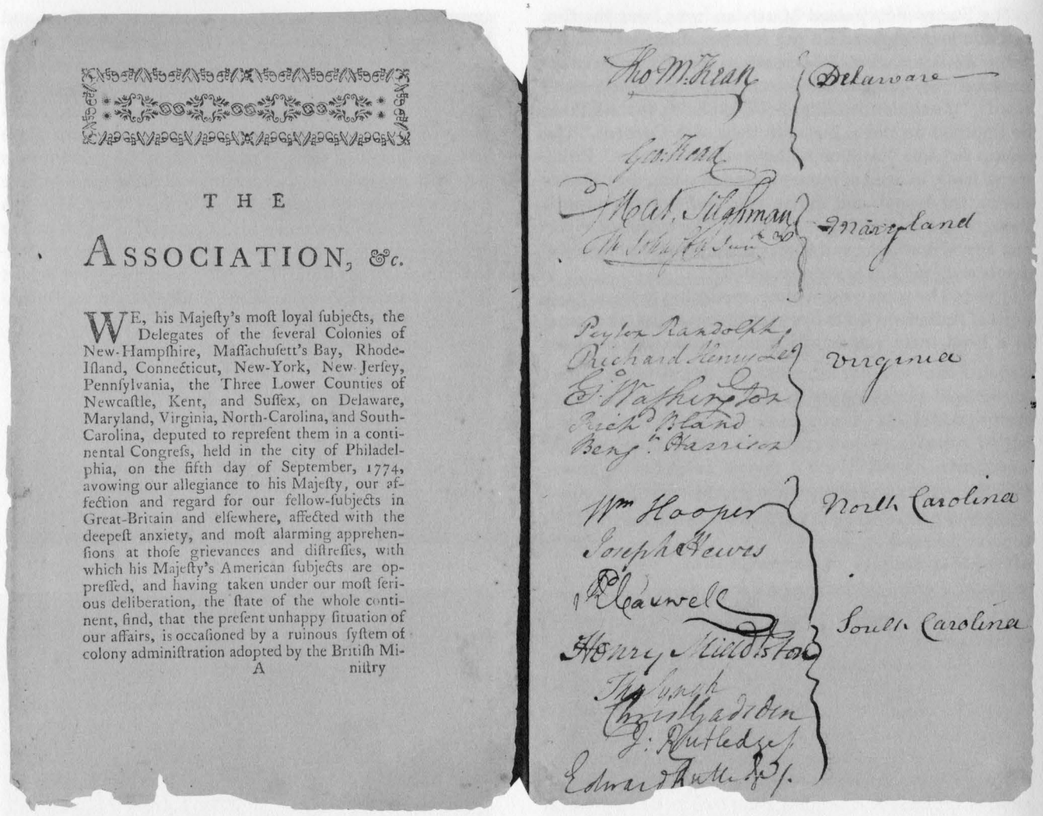
Autograph Letter Signed to His Sister Jane Mecom
London, February 17, 1774
HISTORICAL SOCIETY OF PENNSYLVANIA

"Intending to disgrace me, they have rather done me Honour," Benjamin Franklin wrote to his sister, urging her not to be upset at the news that he had been dismissed as postmaster-general of North America. On January 29, 1774, Franklin had appeared in the Cockpit before the Privy Council in support of a petition of the Massachusetts Assembly that he had earlier presented. For over an hour he was subjected to accusations, ridicule, and invective by Solicitor General Alexander Wedderburn to the accompaniment of applause and laughter from most of those present. It has been characterized as one of the two worst public humiliations of a good man. Some eyewitnesses were shocked by the virulence of the encounter.

Franklin was able to shake off the personal injury, although he felt that great damage had been done to the relationship between England and her colonies. He was more perturbed by his dismissal from office. He assured his sister it was not due to dereliction of duty, "But I am too much attach'd to the Interests of America, and an Opposer of the Measures of Administration. The Displacing of me therefore is a Testimony of my being uncorrupted." Convinced that reconciliation between the interests of America and the British administration was impossible, he saw resistance as the only remaining alternative.

The Franklin letter comes from the large autograph collection of Simon Gratz and is part of an extensive mass of Frankliniana in the Society, in print, manuscript, portraiture, and artifact. The major Franklin archive, however, is at the Philosophical Society, and the University of Pennsylvania has a smaller one. There are some important Franklin manuscripts at the Rosenbach and over two dozen letters and documents at Haverford. Of course, the Library Company has Franklin material dealing with its early operations.





THE

ASSOCIATION, &c.

WE, his Majeſty's moſt loyal ſubjects, the Delegates of the ſeveral Colonies of New-Hampſhire, Maſſachuſett's Bay, Rhode-Iſland, Connecticut, New-York, New-Jerſey, Pennſylvania, the Three Lower Counties of Newcaſtle, Kent, and Suſſex, on Delaware, Maryland, Virginia, North-Carolina, and South-Carolina, deputed to repreſent them in a continental Congreſs, held in the city of Philadelphia, on the fifth day of September, 1774, avowing our allegiance to his Majeſty, our affection and regard for our fellow-ſubjects in Great-Britain and elſewhere, affected with the deepeſt anxiety, and moſt alarming apprehenſions at thoſe grievances and diſtreſſes, with which his Majeſty's American ſubjects are oppreſſed, and having taken under our moſt ſerious deliberation, the ſtate of the whole continent, find, that the preſent unhappy ſituation of our affairs, is occaſioned by a ruinous ſyſtem of colony adminiſtration adopted by the British Miniſtry

A

Thos M:Kean — Delaware

Geo: Read

Matt. Tilghman — Maryland

Peyton Randolph
Richard Henry Lee
G. Washington
Rich.d Bland
Benj.a Harrison — Virginia

Wm Hooper — North Carolina
Joseph Hewes

Henry Laurens — South Carolina

Edwd Rutledge

192 ❧ UNITED STATES, CONTINENTAL CONGRESS

The Association, &c.
[Philadelphia: William and Thomas Bradford, 1774]
HISTORICAL SOCIETY OF PENNSYLVANIA

"We, his Majesty's most loyal subjects, the Delegates of the several Colonies . . . affected with the deepest anxiety, and most alarming apprehensions at those grievances and distresses, with which his Majesty's American subjects are oppressed . . . find, that the present unhappy situation of our affairs, is occasioned by a ruinous system of colony administration adopted by the British Ministry . . . calculated for inslaving these Colonies, and, with them, the British Empire." With those trenchant opening words the First Continental Congress, which had assembled in Philadelphia's Carpenters' Hall on October 20, 1774, unanimously adopted a non-consumption, non-importation, and non-exportation agreement, the first united American response to Parliament's Intolerable Acts.

The delegates agreed that after December 1, 1774, no goods, wares, or merchandise would be imported from Great Britain or her colonies in the East and West Indies, nor would anything be exported to them, except—at the insistence of South Carolina—rice to Europe. Local committees were to be established to enforce the agreement. Nonimportation had been tried as a retaliatory measure against the Stamp Act in 1765 and the Townshend duties in 1768–69, but this time the committees were to observe, inspect, and condemn violators. The boycott was to be in effect until the Boston Port Bill and the acts suspending the charter of Massachusetts and the ordinary administration of justice in the colonies, and extending the boundaries of Quebec were repealed.

This printing of *The Association* was issued in 120 copies on heavy paper for official use. The Society's copy was signed by forty-two of the fifty-six delegates elected to the Congress. Some of them may have already gone home, like the Virginians Randolph, Bland, and Harrison, whose names were written on the document by George Washington. It is apparent that space had been left for the signatures of Caesar Rodney of Delaware and William Paca of Maryland. On the cover was written "Maryland," and presumably this copy was sent to the Assembly there. How and when it came back to Philadelphia is not known.

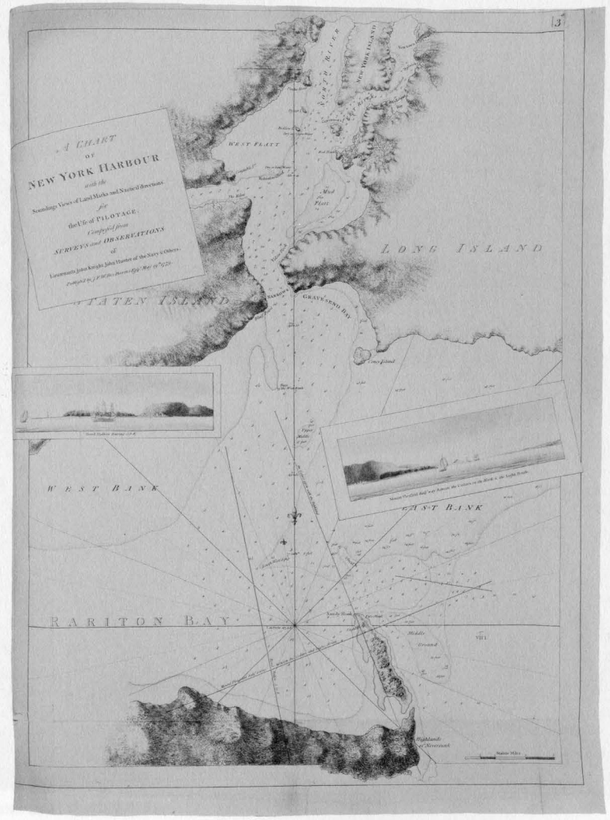
193 ❧ JOSEPH FREDERICK WALLET DES BARRES

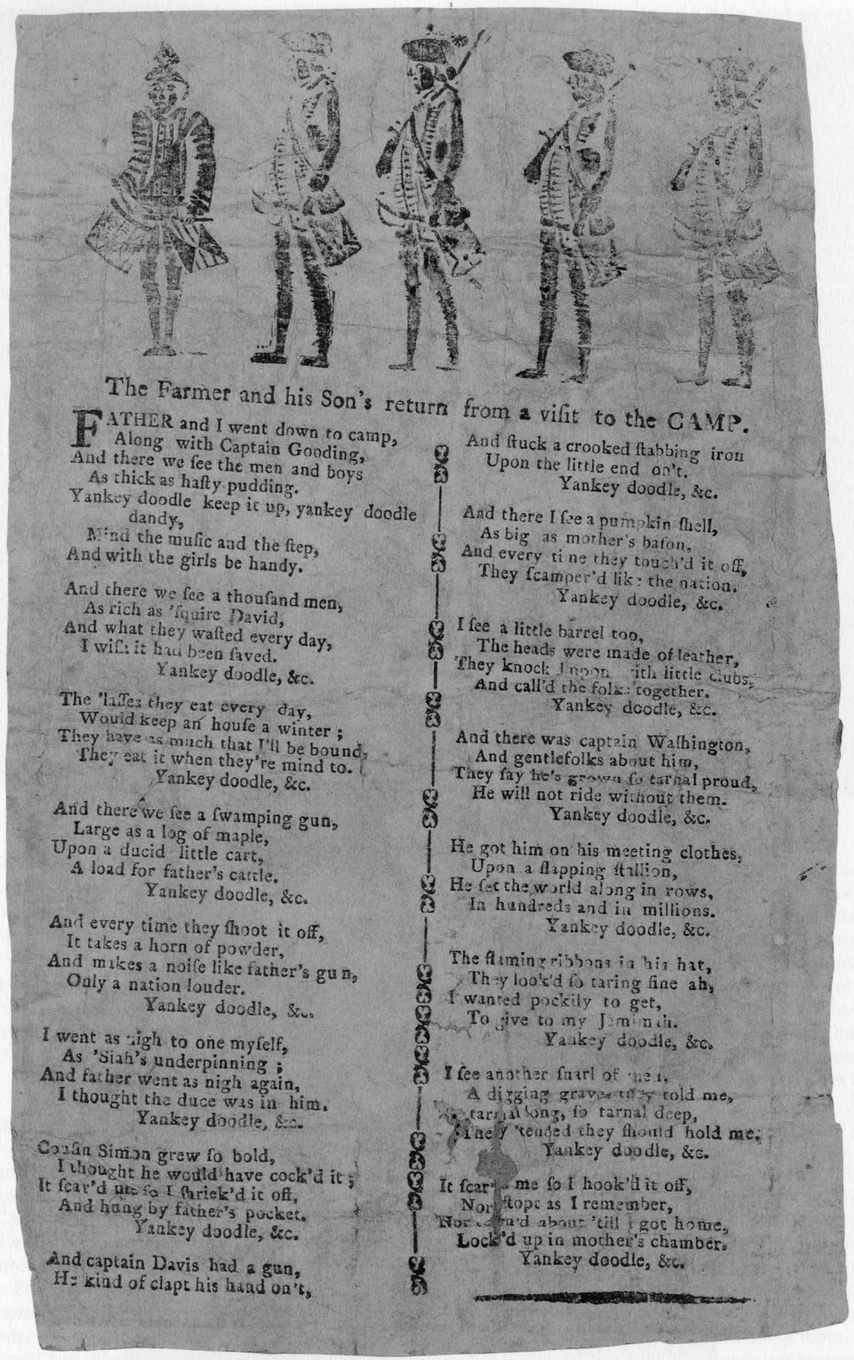
The Atlantic Neptune, published For the use of the Royal Navy of Great Britain
[London: 1774–1803]
HISTORICAL SOCIETY OF PENNSYLVANIA

The Atlantic Neptune certainly is, as the pioneer Americanist Obadiah Rich declared, "the most splendid collection of charts, plans, and views ever published." It is monumental in size and scope. No two copies are identical, but in its fullest form the sea charts covering the Atlantic coast of North America would consist of 115 maps—there are 99 in this set—and 146 views engraved on 290 copper plates. In 1774 Des Barres issued one plate of Nova Scotia as a specimen accompanying his petition to the Board of Trade for support in the venture. Ten more charts were published the following year with most of the rest appearing between 1776 and 1781. The atlas was the standard navigational aid along the American coast for the British navy during the Revolution. As new soundings were made, the charts were reworked and re-issued until 1803.

Des Barres, a Swiss-born engineer, was with Wolfe at Quebec, accompanied Captain James Cook as he surveyed the St. Lawrence River in 1759, and five years later began work on maritime charts of the Canadian provinces. He returned to England in 1774 to superintend the publication of these and other surveys in *The Atlantic Neptune*. He served as lieutenant-governor of Cape Breton from 1784 to 1805, and of Prince Edward's Island from 1805 until he retired in 1813 at the age of ninety-one. He lived to be 103.

The Society's set consists mostly of early states of the charts, free from the clutter that characterized the later issues. Its original owner was Lieutenant Charles Hurt, who acquired the set in 1783 off Sandy Hook, New Jersey. He may have got it from Captain Samuel Holland of the Royal Engineers, who executed some of the surveys for Des Barres and served as his agent in the colonies. The charts were bound in the 20th century in a guard-book for Lord Alington before it was bought by the Society with Gilpin Library funds. The Library Company has the parts covering the Canadian coast and New England that were captured from an English vessel during the Revolution and were used by Congress during the war. The Rosenbach also holds a fine set of *The Atlantic Neptune* with 184 plates.





The Farmer and his Son's return from a viſit to the CAMP.

FATHER and I went down to camp,
Along with Captain Gooding,
And there we ſee the men and boys
As thick as haſty pudding.
Yankey doodle keep it up, yankey doodle dandy,
Mind the muſic and the ſtep,
And with the girls be handy.

And there we ſee a thouſand men,
As rich as 'ſquire David,
And what they waſted every day,
I wiſh it had been ſaved.
Yankey doodle, &c.

The 'laſſes they eat every day,
Would keep an houſe a winter;
They have as much that I'll be bound,
They eat it when they're mind to.
Yankey doodle, &c.

And there we ſee a ſwamping gun,
Large as a log of maple,
Upon a ducid little cart,
A load for father's cattle.
Yankey doodle, &c.

And every time they ſhoot it off,
It takes a horn of powder,
And makes a noiſe like father's gun,
Only a nation louder.
Yankey doodle, &c.

I went as nigh to one myſelf,
As 'Siah's underpinning;
And father went as nigh again,
I thought the duce was in him.
Yankey doodle, &c.

Coſin Simon grew ſo bold,
I thought he would have cock'd it;
It ſcar'd me ſo I ſhrick'd it off,
And hung by father's pocket.
Yankey doodle, &c.

And captain Davis had a gun,
He kind of clapt his hand on't,
And ſtuck a crooked ſtabbing iron
Upon the little end on't.
Yankey doodle, &c.

And there I ſee a pumpkin ſhell,
As big as mother's baſon,
And every time they touch'd it off,
They ſcamper'd like the nation.
Yankey doodle, &c.

I ſee a little barrel too,
The heads were made of leather,
They knock'd upon 'ith little clubs,
And call'd the folks together.
Yankey doodle, &c.

And there was captain Waſhington,
And gentlefolks about him,
They ſay he's grown ſo tarnal proud,
He will not ride without them.
Yankey doodle, &c.

He got him on his meeting clothes,
Upon a ſlapping ſtallion,
He ſet the world along in rows,
In hundreds and in millions.
Yankey doodle, &c.

The ſtriped ribbons in his hat,
They look'd ſo taring fine ah,
I wanted pockily to get,
To give to my Jemimah.
Yankey doodle, &c.

I ſee another ſnarl of men,
A digging graves they told me,
So tarnal long, ſo tarnal deep,
They 'tended they ſhould hold me.
Yankey doodle, &c.

It ſcar'd me ſo I hook'd it off,
Nor ſtopt as I remember,
Nor turn'd about 'till I got home,
Lock'd up in mother's chamber.
Yankey doodle, &c.

194 ❧ YANKEE DOODLE

The Farmer and his Son's return from a visit to the Camp
[Boston? 1775]
ROSENBACH MUSEUM & LIBRARY

Father and I went down to camp,
Along with Captain Gooding,
And there we see the men and boys
As thick as hasty pudding.
Yankey doodle keep it up, yankey doodle dandy,
Mind the music and the step,
And with the girls be handy.

You can almost hear the fifers playing *Yankee Doodle* as the Continental troops marched into battle. This version of the popular song is firmly placed in the American Revolution. It describes a real camp, the Provincial Camp of colonial troops in Cambridge, Massachusetts. The officers mentioned were real people; Captains Gooding, Davis, and Washington existed. The earliest version of the song probably dates back to the French and Indian War. The tune is that of the "Lexington March," a favorite of the British troops. They marched to the battles of Lexington and Concord to the well-known music. The victorious colonials marched away with the tune.

Yankee Doodle is without doubt one of the most popular of American songs. Probably the first printing of it is this broadside embellished with crude woodcut figures of soldiers. It is the only copy known. Another edition, printed in a similar fashion and also unique, is at the American Antiquarian Society. Dr. A. S. W. Rosenbach secured the present copy in 1923 with the rich collection of James W. Ellsworth. There are also large collections of broadsides of the Revolutionary era at the Library Company and the Historical Society.

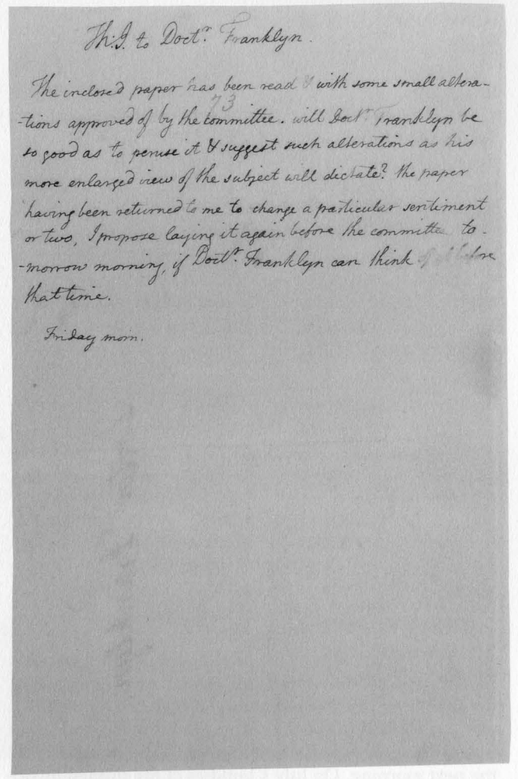
195 ❧ THOMAS JEFFERSON

Autograph Letter (in the third person) to Benjamin Franklin
[Philadelphia, June 21, 1776]
AMERICAN PHILOSOPHICAL SOCIETY

Jefferson's draft of the Declaration of Independence was nearing its final form. On June 11, 1776, Congress had appointed a committee to prepare a declaration of "independency." John Adams, Roger Sherman, Robert R. Livingston, Benjamin Franklin, and Thomas Jefferson were named to that "Committee of Five." Because of his literary and scientific accomplishments, Jefferson, the youngest member, was chosen to compose a draft.

Working in the parlor of the house at the southwest corner of Seventh and Market streets, Jefferson wrote out his preliminary version. He showed it to Adams, Livingston, and Sherman, and then sent it to Franklin asking that he "suggest such alterations as his more enlarged view of the subject will dictate." Franklin and the committee made only minor changes before submitting the document to Congress on June 28. Congress had still not agreed on the wording as of July 2, when it endorsed Richard Henry Lee's resolution formally declaring the colonies "free and independent States." Two days later, after making further amendments, to Jefferson's dismay, the delegates approved a final version. The words by which the new republic justified its revolutionary act to the world were still largely Jefferson's.

The letter forms part of the Franklin Papers which Charles Pemberton Fox and his sister Mary Fox presented to the Society in 1840. This collection of Franklin-related material is the largest and most important in existence. Additionally, the Historical Society owns a substantial number of Jefferson letters and documents.



Th: J. to Doct. Franklyn.

The inclosed paper has been read & with some small alterations approved of by the committee. will Doct. Franklyn be so good as to peruse it & suggest such alterations as his more enlarged view of the subject will dictate? the paper having been returned to me to change a particular sentiment or two, I propose laying it again before the committee to-morrow morning, if Doct. Franklyn can think of any alteration that time.

Friday morn.



IN CONGRESS, JULY 4, 1776.

A DECLARATION

BY THE REPRESENTATIVES OF THE

UNITED STATES OF AMERICA,

IN GENERAL CONGRESS ASSEMBLED.

WHEN in the Courſe of human Events, it becomes neceſſary for one People "to diſſolve the Political Bands which have connected them with another," and to aſſume among the Powers of the Earth, the ſeparate and equal Station "to which the Laws of Nature and of Nature's God entitle them," a decent Reſpect to the Opinions of Mankind requires "that they ſhould declare the cauſes which impel them to the Separation.

We hold theſe Truths to be ſelf-evident, "that all Men are created equal," "that they are endowed by their Creator with certain unalienable Rights," that among theſe are Life, Liberty, and the Purſuit of Happineſs.—That to ſecure theſe Rights, Governments are inſtituted among Men, "deriving their juſt Powers from the Conſent of the Governed," that whenever any Form of Government becomes deſtructive of theſe Ends, "it is the Right of the People to alter or to abolish it, and to inſtitute a new Government, laying its Foundation on ſuch Principles, and organizing its Powers in ſuch Form, as to them ſhall ſeem moſt likely to effect their Safety and Happineſs." Prudence, indeed, will dictate that Governments long eſtabliſhed ſhould not be changed for light and tranſient Cauſes; and accordingly all Experience hath ſhewn, that Mankind are more diſpoſed to ſuffer, while Evils are ſufferable, than to right themſelves by abolishing the Forms to which they are accuſtomed. But when a long Train of Abuſes and Uſurpations, purſuing invariably the ſame Object, evinces a Deſign to reduce them under abſolute Deſpotiſm, it is their Right, it is their Duty, to throw off ſuch Government, and to provide new Guards for their future Security." Such has been the patient Sufferance of theſe Colonies;" and ſuch is now the Neceſſity which conſtrains them to alter their former Syſtems of Government." The Hiſtory of the preſent King of Great-Britain is a Hiſtory of repeated Injuries and Uſurpations, all having in direct Object the Eſtabliſhment of an abſolute Tyranny over theſe States. To prove this, let Facts be ſubmitted to a candid World.

He has refuſed his Aſſent to Laws, the moſt wholeſome and neceſſary for the public Good.

He has forbidden his Governors to paſs Laws of immediate and preſſing Importance, unleſs ſuſpended in their Operation till his Aſſent ſhould be obtained; and when ſo ſuſpended, he has utterly neglected to attend to them.

He has refuſed to paſs other Laws for the Accommodation of large Diſtricts of People, unleſs thoſe People would relinquiſh the Right of Repreſentation in the Legiſlature, a Right ineſtimable to them, and formidable to Tyrants only.

He has called together Legiſlative Bodies at Places unuſual, uncomfortable, and diſtant from the Depoſitory of their public Records, for the ſole Purpoſe of fatiguing them into Compliance with his Meaſures.

He has diſſolved Repreſentative Houſes repeatedly, for oppoſing with manly Firmneſs his Invaſions on the Rights of the People.

He has refuſed for a long Time, after ſuch Diſſolutions, to cauſe others to be elected; whereby the Legiſlative Powers, incapable of Annihilation, have returned to the People at large for their Exerciſe; the State remaining in the mean time expoſed to all the Dangers of Invaſion from without, and Convulſions within.

He has endeavoured to prevent the Population of theſe States; for that Purpoſe obſtructing the Laws for Naturalization of Foreigners; refuſing to paſs others to encourage their Migrations hither, and raiſing the Conditions of new Appropriations of Lands.

He has obſtructed the Adminiſtration of Juſtice, by refuſing his Aſſent to Laws for eſtabliſhing Judiciary Powers.

He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries.

He has erected a Multitude of new Offices, and ſent hither Swarms of Officers to harraſs our People, and eat out their Subſtance.

He has kept among us, in Times of Peace, Standing Armies, without the Conſent of our Legiſlatures.

He has affected to render the Military independent of and ſuperior to the Civil Power.

He has combined with others to ſubject us to a Juriſdiction foreign to our Conſtitution, and unacknowledged by our Laws; giving his Aſſent to their Acts of pretended Legiſlation.

For quartering large Bodies of Armed Troops among us:

For protecting them, by a mock Trial, from Puniſhment for any Murders which they ſhould commit on the Inhabitants of theſe States:

For cutting off our Trade with all Parts of the World:

For impoſing Taxes on us without our Conſent:

For depriving us, in many Caſes, of the Benefits of Trial by Jury:

For tranſporting us beyond Seas to be tried for pretended Offences:

For abolishing the free Syſtem of Engliſh Laws in a neighbouring Province, eſtabliſhing therein an arbitrary Government, and enlarging its Boundaries, ſo as to render it at once an Example and fit Inſtrument for introducing the ſame abſolute Rule into theſe Colonies:

For taking away our Charters, abolishing our moſt valuable Laws, and altering fundamentally the Forms of our Governments.

For ſuſpending our own Legiſlatures, and declaring themſelves invеſted with Power to legiſlate for us in all Caſes whatſoever.

He has abdicated Government here, by declaring us out of his Protection and waging War againſt us.

He has plundered our Seas, ravaged our Coaſts, burnt our Towns, and deſtroyed the Lives of our People.

He is, at this Time, tranſporting large Armies of foreign Mercenaries to compleat the Works of Death, Deſolation, and Tyranny, already begun with Circumſtances of Cruelty and Perfidy, ſcarcely paralleled in the moſt barbarous Ages, and totally unworthy the Head of a civilized Nation.

He has conſtrained our fellow Citizens taken Captive on the high Seas to bear Arms againſt their Country, to become the Executioners of their Friends and Brethren, or to fall themſelves by their Hands.

He has excited domeſtic Inſurrections amongſt us, and has endeavoured to bring on the Inhabitants of our Frontiers, the merciſeſs Indian Savages, whoſe known Rule of Warfare, is an undiſtinguiſhed Deſtruction of all Ages, Sexes and Conditions.

In every Stage of theſe Oppreſſions we have petitioned for Redreſs in the moſt humble Terms: Our repeated Petitions have been anſwered only by repeated Injury. A Prince whoſe Character is thus marked by every Act which may define a Tyrant, is unfit to be the Ruler of a free People.

Nor have we been wanting in Attentions to our Britiſh Brethren. We have warned them from Time to Time of Attempts by their Legiſlature to extend an unwarrantable Juriſdiction over us. We have reminded them of the Circumſtances of our Emigration and Settlement here. We have appealed to their native Juſtice and Magnanimity, and we have conjured them by the Ties of our common Kindred to diſavow theſe Uſurpations, which, would inevitably interrupt our Connections and Correſpondence. They too have been deaf to the Voice of Juſtice and of Conſanguinity. We muſt, therefore, acquieſce in the Neceſſity, which denounces our Separation, and hold them, as we hold the reſt of Mankind, Enemies in War, in Peace, Friends.

We, therefore, the Repreſentatives of the UNITED STATES OF AMERICA, in GENERAL CONGRESS, Aſſembled, appealing to the Supreme Judge of the World for the Rectitude of our Intentions, do, in the Name, and by Authority of the good People of theſe Colonies, ſolemnly Publiſh and Declare, That theſe United Colonies are, and of Right ought to be, FREE AND INDEPENDENT STATES; that they are abſolved from all Allegiance to the Britiſh Crown, and that all political Connection between them and the State of Great-Britain, is and ought to be totally diſſolved; and that as FREE AND INDEPENDENT STATES, they have full Power to levy War, conclude Peace, contract Alliances, eſtabliſh Commerce, and to do all other Acts and Things which INDEPENDENT STATES may of right do. And for the ſupport of this Declaration, with a firm Reliance on the Protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our ſacred Honor.

Signed by ORDER *and in* BEHALF *of the* CONGRESS,

JOHN HANCOCK, PRESIDENT.

ATTEST.
CHARLES THOMSON, SECRETARY.

PRINTED BY JOHN DUNLAP.

196 ❧ UNITED STATES, CONTINENTAL CONGRESS

In Congress, July 4, 1776. A Declaration By the Representatives of the United States of America, In General Congress assembled

[Philadelphia: John Dunlap, 1776]

HISTORICAL SOCIETY OF PENNSYLVANIA

It was a rush job. As soon as Congress approved the Declaration of Independence on July 4, 1776, the manuscript that Thomas Jefferson had read to the assembly for its vote was delivered to the printer Dunlap. That night he worked on it and pulled off a proof. This is the only copy known of that preliminary printing, top-half only as it is.

Whether the proof was corrected in the printing shop or by Charles Thomson, secretary of Congress, is not known. Corrected it had to be, for the compositor had set what appeared to be quotation marks in inappropriate places. These were in fact Jeffersonian accents, single and double diacritical marks, that he used throughout his life as guides for oratorical reading. From the proof it is evident that Jefferson's now missing fair copy was the printer's copy and the one from which he, as chairman of the committee appointed to prepare it, read the Declaration to the whole Congress. The quotation marks were removed and appropriate punctuation substituted when the corrected version was run off on the press the morning of July 5. There are twenty-two located copies of the first edition; the proof is unique.

The half-page was formerly owned by Frank M. Etting, who gave his collection to the Historical Society. He wrote on it that it had been found among the papers of John Nixon and was supposed to be the copy from which he publicly read the Declaration. This seems unlikely, but no other provenance can be established. Whatever its origin, it is of interest, as Julian P. Boyd has pointed out, that John Dunlap printed the first editions of both the Declaration and the Constitution of the United States, and that a unique copy of the first state of the first printing of each is in the collections of the Historical Society.

197 ❧ UNITED STATES, CONTINENTAL CONGRESS

In Congress, July 4, 1776. A Declaration By the Representatives of the United States of America, In General Congress assembled

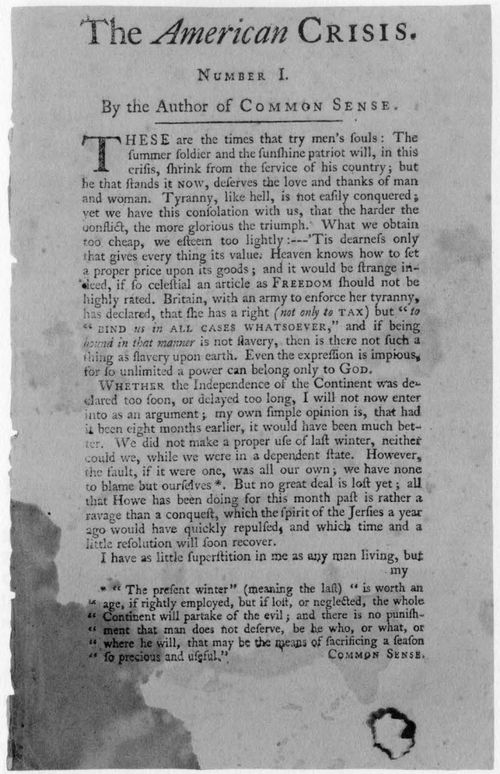
Philadelphia: Printed by John Dunlap, [1776]

AMERICAN PHILOSOPHICAL SOCIETY

The only known copy of the Declaration of Independence printed on vellum in July 1776! After Congress approved the final draft of the Declaration on July 4, the document was taken to the printing shop of John Dunlap on Market Street where he pulled the first proof that evening or early the next morning. On July 5 bundles of the printed broadside were carried to the office of Charles Thomson, secretary of Congress, for distribution.

Some time during the next two weeks Dunlap set a new edition of the Declaration, following the format of the first edition, and printed it off on vellum.

The unique vellum copy was presented to the Philosophical Society by Dr. James Mease, a Philadelphia physician and antiquarian, who had obtained it from the family of David Rittenhouse. It was presumably given by Dunlap to Rittenhouse, who was an active member of the Committee of Safety, an instrument-maker and astronomer, and later second president of the American Philosophical Society. In the Society's collection is also a copy of the first printing of the Declaration by Dunlap.



THE *American* CRISIS.

NUMBER I.

By the Author of COMMON SENSE.

THESE are the times that try men's ſouls: The ſummer ſoldier and the ſunſhine patriot will, in this criſis, ſhrink from the ſervice of his country; but he that ſtands it NOW, deſerves the love and thanks of man and woman. Tyranny, like hell, is not eaſily conquered; yet we have this conſolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we eſteem too lightly:---'Tis dearneſs only that gives every thing its value. Heaven knows how to ſet a proper price upon its goods; and it would be ſtrange indeed, if ſo celeſtial an article as FREEDOM ſhould not be highly rated. Britain, with an army to enforce her tyranny, has declared, that ſhe has a right (*not only to* TAX) but "*to* "BIND *us in* ALL CASES WHATSOEVER," and if being *bound in that manner* is not ſlavery, then is there not ſuch a thing as ſlavery upon earth. Even the expreſſion is impious, for ſo unlimited a power can belong only to GOD.

WHETHER the Independence of the Continent was declared too ſoon, or delayed too long, I will not now enter into as an argument; my own ſimple opinion is, that had it been eight months earlier, it would have been much better. We did not make a proper uſe of laſt winter, neither could we, while we were in a dependent ſtate. However, the fault, if it were one, was all our own; we have none to blame but ourſelves *. But no great deal is loſt yet; all that Howe has been doing for this month paſt is rather a ravage than a conqueſt, which the ſpirit of the Jerſies a year ago would have quickly repulſed, and which time and a little reſolution will ſoon recover.

I have as little ſuperſtition in me as any man living, but my

* "The preſent winter" (meaning the laſt) "is worth an "age, if rightly employed, but if loſt, or neglected, the whole "Continent will partake of the evil; and there is no puniſh-"ment that man does not deſerve, be he who, or what, or "where he will, that may be the means of ſacrificing a ſeaſon "ſo precious and uſeful." COMMON SENSE.

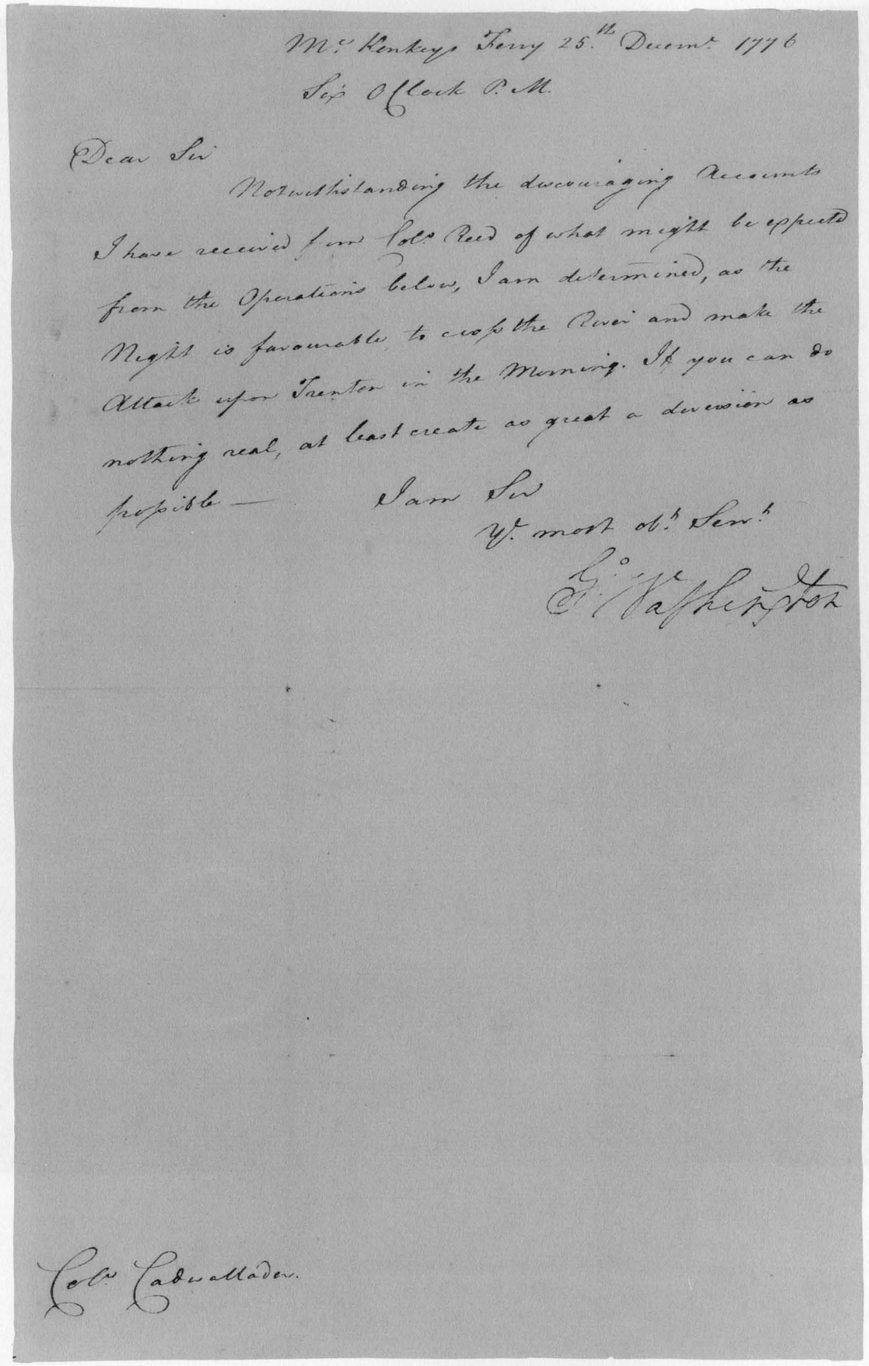
198 ❧ [THOMAS PAINE]

The American Crisis. No. 1. By the Author of Common Sense
[Philadelphia: Styner and Cist,] 1776
AMERICAN PHILOSOPHICAL SOCIETY

Common Sense may be hailed as Tom Paine's most important work, but there is nothing he ever wrote that is as well known as the opening words of the first number of *The American Crisis*: "These are the times that try men's souls." December 1776, when Paine wrote them, was, indeed, a trying time, but no one could accuse him of being a "summer soldier" or a "sunshine patriot." He had just marched with General Washington and his troops in the long, cold retreat across New Jersey.

Paine's pen, however, was mightier than his sword. He left the army at the Delaware River and went on to Philadelphia, where he published the initial number of *The American Crisis* on December 19. Over a dozen more numbers followed during the Revolution. Washington was so taken with the first issue that he ordered it read to his troops. Perhaps Paine's stirring words inspired the general and his men; on Christmas Day they launched the successful surprise attack on the Hessians at Trenton. Was this when blood stained the Society's copy? The brown blotch on its pages is human blood, scientifically certified.

The Philosophical Society elected Paine a member in 1785; four years earlier his nomination had been blackballed by a few lingering Tories. This pamphlet is one of some 4,500 items in the Thomas Paine Collection formed by Colonel Richard Gimbel and presented to the Society in 1976, appropriately enough exactly two centuries after *The American Crisis* appeared. The Society's copy is an example of the issue without a date at the end. In the Library Company are copies of both issues, with and without the date.



Mr. Konkeys Ferry 25th Decmr 1776
Six O'Clock P.M.

Dear Sir

Notwithstanding the discouraging Accounts I have received from Colo. Reed of what might be expected from the Operations below, I am determined, as the Night is favourable to cross the River and make the Attack upon Trenton in the Morning. If you can do nothing real, at least create as great a diversion as possible — I am Sir

Yr. most obt. Servt.

G. Washington

Colo. Cadwallader.

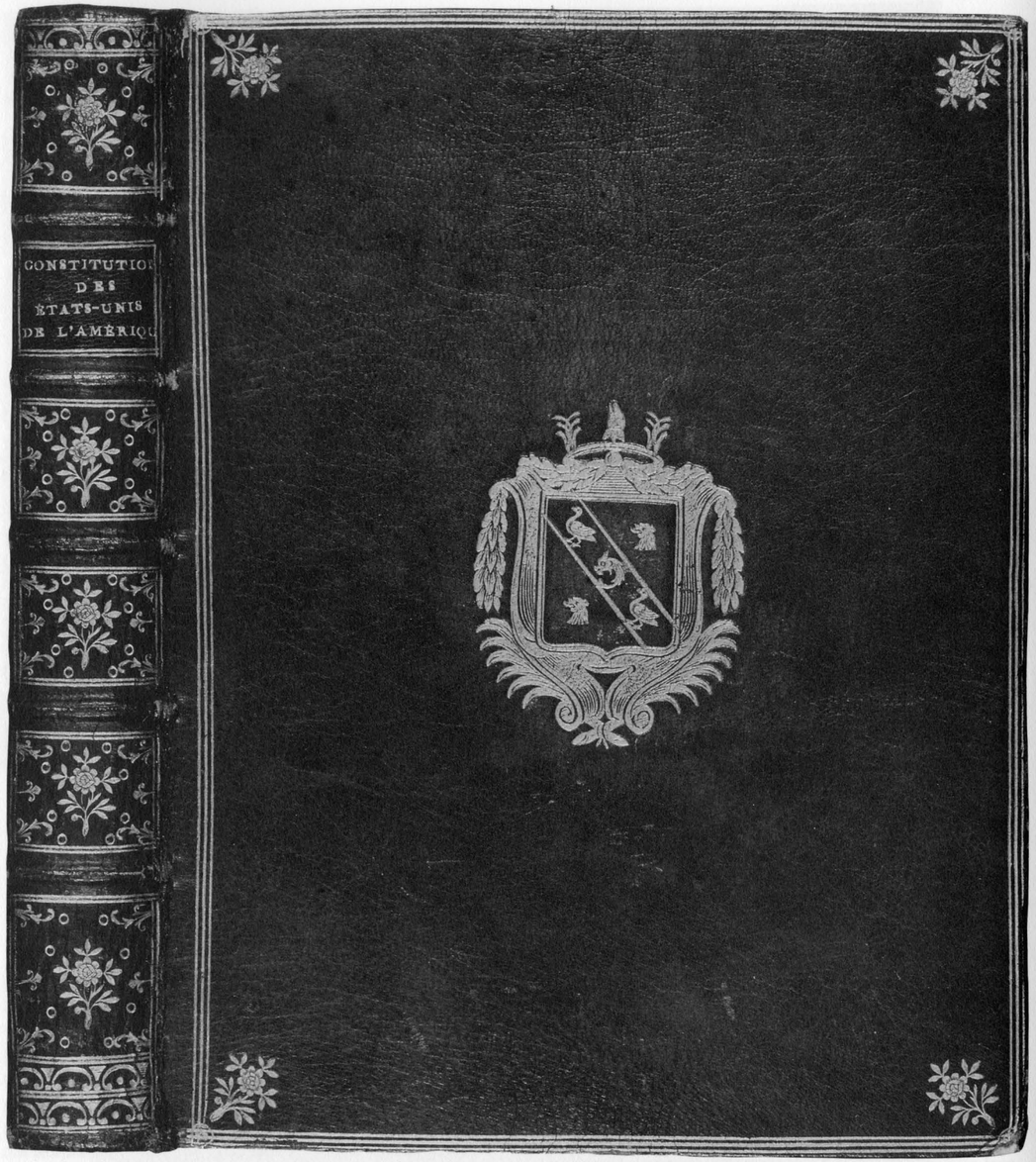
199 ❧ GEORGE WASHINGTON

Letter Signed to Colonel John Cadwalader
McConkey's Ferry, [Pa.], December 25, 1776
HISTORICAL SOCIETY OF PENNSYLVANIA

It was a dark and stormy night that Christmas as General Washington stood on the Pennsylvania bank of the Delaware. "I am determined, as the night is favorable, to cross the River," he informed Col. Cadwalader of the Pennsylvania militia camped to his south. To be sure, the night was only favorable as an element of surprise. The enemy could not, and did not, believe that the Americans could move munitions, horses, and 2,400 men across a river in the windy cold Christmas night made worse by rain turning to snow. It was this event that Emanuel Leutze immortalized on canvas, a painting which became a kind of American patriotic icon.

Having been in retreat for five months since the Declaration of Independence, Washington saw an attack on Trenton as crucial to the continuation of the military effort, a "lucky blow" to rouse the spirits of his troops and the rebellious population as a whole. After crossing the river, the Americans attacked swiftly and successfully; the surprise was complete. At last the Revolution had a victory.

The dramatic Washington letter is from the nearly 200,000 manuscripts comprising the family records of the Cadwaladers, who numbered among them not only the Revolutionary colonel, later made general, but a Penn family agent, a United States District Court judge, and a Civil War general. It is also part of a large and rich accumulation of letters of George Washington, possibly the largest such holding outside the National Archives and the Library of Congress. There are over one hundred Washington letters at the Rosenbach, and a significant lot in the Feinstone Collection, of the David Library of the American Revolution, at the Philosophical Society.



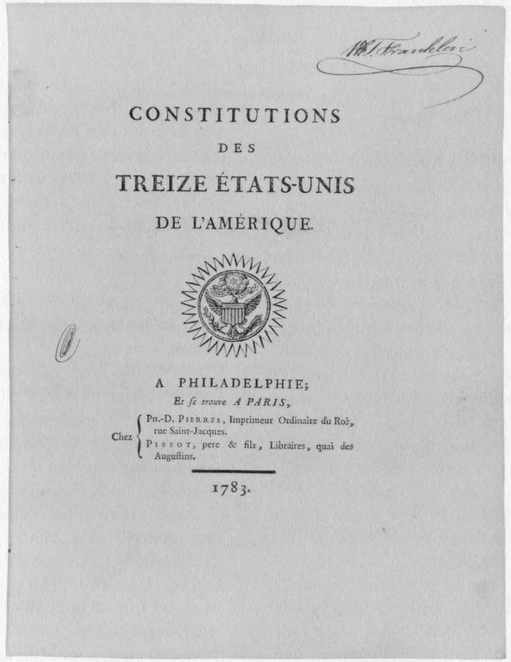
200 ❧ UNITED STATES, CONSTITUTIONS

Constitutions des Treize États-Unis de l'Amérique
Paris: Chez Ph.-D. Pierres [&] Pissot, père et fils, 1783
AMERICAN PHILOSOPHICAL SOCIETY

Embellished *à la mode française* with Franklin's coat-of-arms in gilt on the sides of the rich red morocco binding, this is surely the handsomest volume from his library that has survived. He was proud of the book. The American diplomat had prevailed on his friend the Duc de La Rochefoucauld to translate what he called the "Book of Constitutions" that had been first printed by order of Congress in Philadelphia in 1781. An adept propagandist for the American cause, Franklin hoped that the collection of state constitutions, the Declaration of Independence, the Articles of Confederation, and American treaties with France would win friends and influence people. It might stimulate commercial treaties and encourage emigration to the United States; those were the results he looked for.

After some difficulties with the French censors, the well-printed work appeared, bearing on its title page the first appearance of the Great Seal of the United States. Franklin presented well-bound copies to a number of foreign ministers, one copy for their personal libraries and another for their sovereigns. Even King George received one. As Franklin wrote Thomas Mifflin, the newly elected president of Congress: "It has been well taken, and has afforded Matter of Surprise to many, who had conceived mean Ideas of the State of Civilization in America, and could not have expected so much political Knowledge and Sagacity had existed in our Wilderness." Copies went to Louis XVI and Marie Antoinette, but their enthusiasm may have been dulled. The republican ideas inherent in the documents influenced those who toppled the *Ancien Régime*.

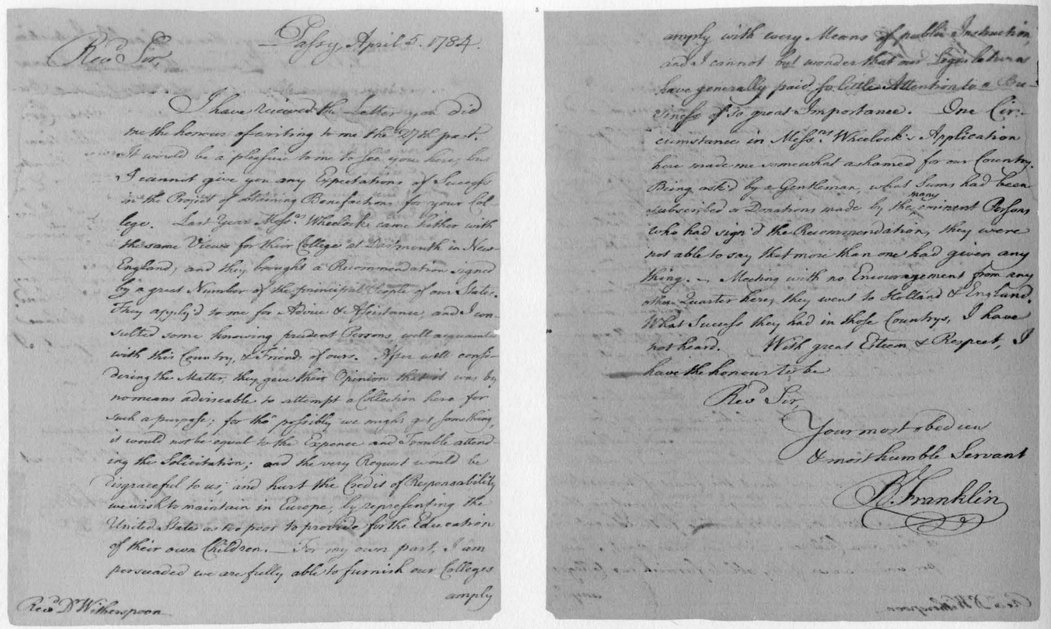
William Temple Franklin, the statesman's grandson and secretary at Passy, wrote his name on the title. It is one of over 450 volumes from Benjamin Franklin's personal library owned by the Society. Other large collections of books that were his are in the Library Company and the Historical Society. Other special copies that Franklin had bound for presentation are those at the University of Pennsylvania with the arms of the United States—their first appearance on a book cover—and at the Rosenbach with the arms of the Comtesse de Provence.



CONSTITUTIONS
DES
TREIZE ÉTATS-UNIS
DE L'AMÉRIQUE.

A PHILADELPHIE;
Et se trouve A PARIS,
Chez { Ph.-D. Pierres, Imprimeur Ordinaire du Roi, rue Saint-Jacques.
Pissot, pere & fils, Libraires, quai des Augustins.

1783.



Rec.d Sep.r — Passy, April 5. 1784.

I have Received the Letter you did me the honour of writing to me the 27th past. It would be a pleasure to me to see you here, but I cannot give you any Expectations of Success in the Project of obtaining Benefactions for your College. Last Year Mess.rs Wheelock came hither with the same Views for their College at Dartmouth in New England, and they brought a Recommendation signed by a great Number of the principal Clergy of our States. They applyd to me for Advice & Assistance, and I consulted some knowing prudent Persons well acquainted with this Country, & friendly to ours. After all considering the Matter, they gave their Opinion that it was by no means adviseable to attempt a Collection here for such a purpose; for tho' possibly we might get something, it would not be equal to the Expence and trouble attending the Solicitation; and the very Request would be disagreeable to us, and hurt the Credit of Responsability we wish to maintain in Europe, by representing the United States as too poor to provide for the Education of their own Children. For my own part, I am persuaded we are fully able to furnish our Colleges amply

Rec.d D.r Witherspoon

amply with every Means of public Instruction, and I cannot but wonder that our Legislatures have generally paid so little Attention to a Business of so great Importance. One Circumstance in Mess.rs Wheelock's Application have made me somewhat ashamed for our Country. Being asked by a Gentleman, what Sums had been subscribed or Donations made by the eminent Persons who had sign'd the Recommendation, they were not able to say that more than one had given any thing. Meeting with no Encouragement from any other Quarter here, they went to Holland & England. What Success they had in those Countries, I have not heard. With great Esteem & Respect, I have the honour to be

Rev.d Sir,

Your most obedient
& most humble Servant

B. Franklin

201 ❧ BENJAMIN FRANKLIN

Autograph Letter Signed to John Witherspoon
Passy, April 5, 1784
PRESBYTERIAN HISTORICAL SOCIETY

It has never been easy to raise funds for education. The trustees of the College of New Jersey, now Princeton University, sent its president, the Rev. Dr. John Witherspoon, and Joseph Reed, Revolutionary War general, Philadelphia lawyer, and former president of the Supreme Council of Pennsylvania, to Great Britain and the Continent to seek money for the college. A quarter of a century earlier Samuel Davies and Gilbert Tennent had made a similar trip, successfully getting money for the construction of Princeton's Nassau Hall. In 1784 the fundraisers turned to Franklin for help. He told Witherspoon, a fellow-signer of the Declaration of Independence, that he would be glad to see him, "but I cannot give you any Expectations of Success in the Project of obtaining Benefactions for your College."

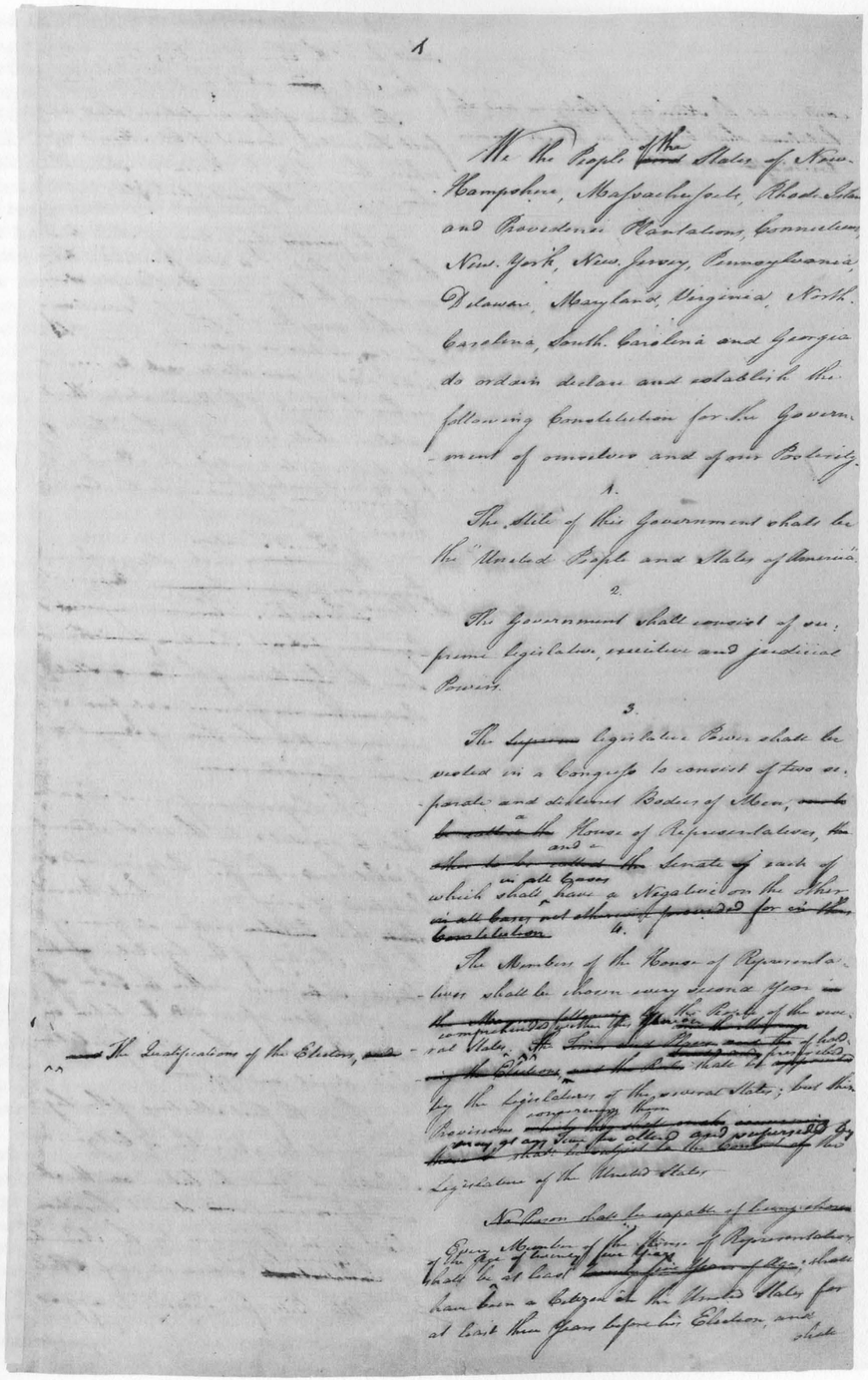
After the war, the economy of the United States was in disrepair. It seemed wise to look overseas for help, particularly for charitable purposes. Dr. Benjamin Rush had recently made an unsuccessful plea on behalf of the newly founded Dickinson College. In dissuading Witherspoon, Franklin pointed out that Eleazar Wheelock had also made an unfruitful trip for Dartmouth College, an effort that made Franklin feel ashamed. He assailed the excessive cup-rattling as hurting "the Credit of Responsability we wish to maintain in Europe, by representing the United States as too poor to provide for the Education of their own Children." The old sage was convinced that Americans could take care of their needs, yet he could not "but wonder that our Legislatures have generally paid so little Attention to a Business of so great Importance." Today, representatives of the British Library and the Bodleian come to the United States. But, *plus ça change, plus c'est la même chose*, state support of education still lags.

202 ❧ JAMES WILSON

Autograph Manuscript Draft of the Constitution of the United States
[Philadelphia, July or August, 1787]
HISTORICAL SOCIETY OF PENNSYLVANIA

There are few more thrilling American documents than the original draft of the Constitution. Wilson's manuscript, the result of the work of the Committee of Detail of the Constitutional Convention, began: "We the People of the States of New Hampshire, Massachusetts, Rhode Island and Providence Plantations . . . do ordain, declare and establish the following Constitution for the Government of ourselves and our Posterity." The committee had worked on the text between July 28 and August 8, when the first printed draft was presented to the full convention. Later changes produced the more striking and better known opening: "We, the People of the United States."

The Committee of Detail was selected by the Convention on July 24; to it were appointed Chairman John Rutledge, Edmund Randolph, James Wilson, Oliver Ellsworth, and



1

We the People of the States of New-Hampshire, Massachusetts, Rhode-Island and Providence Plantations, Connecticut, New-York, New-Jersey, Pensylvania, Delaware, Maryland, Virginia, North-Carolina, South-Carolina and Georgia do ordain declare and establish the following Constitution for the Government of ourselves and of our Posterity.

1.

The Stile of this Government shall be the "United States of America"

2.

The Government shall consist of supreme Legislative, executive and judicial Powers.

3.

The Legislative Power shall be vested in a Congress to consist of two separate and distinct Bodies of Men, a House of Representatives, and a Senate each of which shall have a Negative on the other

4.

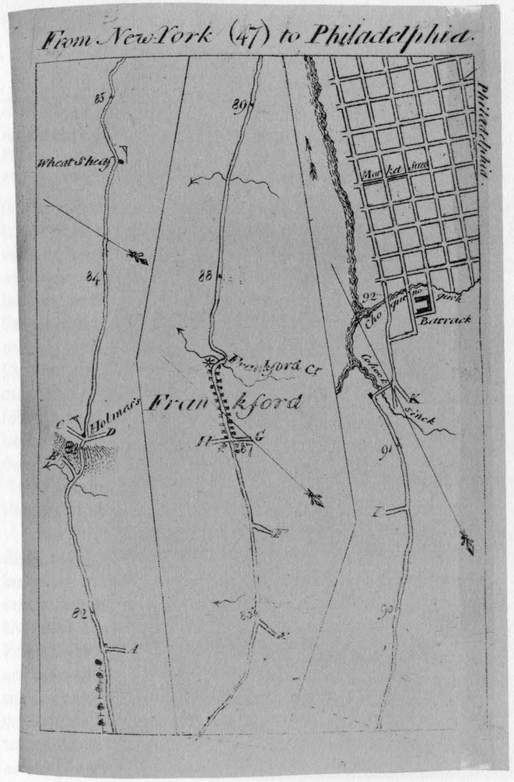
The Members of the House of Representatives shall be chosen every second Year by the People of the several States comprehended within this Union, the Qualifications of the Electors, and the Right of Suffrage in the Legislature of the United States;

5.

No Person shall be capable of being a Member of the House of Representatives who shall not have attained to the Age of twenty five Years, and been a Citizen of the United States for at least three Years before his Election and

Nathaniel Gorham. They were charged to incorporate in a draft several documents that had been agreed upon, including the famous New Jersey compromise, as well as Charles Pinckney's suggestions, "for the purpose of reporting a Constitution." Randolph, Rutledge, and the Philadelphia lawyer Wilson prepared the report that was based on this manuscript and a subsequent draft written out by Wilson, also owned by the Society. To accomplish as much as they did in twelve days, the members of the committee borrowed ideas and phraseology from the Articles of Confederation, several of the state constitutions, and even from plans submitted to but rejected by the full convention.

The drafts, almost entirely in Wilson's hand, were virtually unknown until their significance was pointed out by J. Franklin Jameson in 1902. They had remained as part of Wilson's personal papers until they were given to the Society by his heirs between 1876 and 1904. Other documents of the Constitutional Convention are in the Dickinson Papers at the Library Company and the Historical Society and both have copies of the preliminary printed drafts of the Constitution of August 7 and September 13, and the latter the only known copy of a proof of the final text. The Philosophical Society owns Benjamin Franklin's copy of the official and final version of September 17.



203 ❧ CHRISTOPHER COLLES

A Survey of the Roads of the United States of America
New York: 1789
LIBRARY COMPANY OF PHILADELPHIA

We are a nation of drivers, with a road map in every glove compartment. The people of the United States first took to the north-south roads in numbers during the Revolution, when the British naval blockade put a stop to coastwise shipping, previously the usual mode of travel from Eastern city to Eastern city. Whole armies moved along muddy tracks once used by farmers to cart produce to market and the occasional post rider. After the war traffic continued to increase as new ties were forged between the newly united states and the population began to move westward from the seaboard. Everyone was calling for improved roads, but no one wanted to pay for them.

At least, thought Colles, people should be able to find out what road to take, so in 1789 he published the first American road maps. The eighty-three engraved plates in his handy pocket-sized volume showed the best roads all the way from Albany, New York, to Williamsburg, Virginia. He used surveys made by the Continental Army, supplemented by many of his own. He indicated landmarks such as churches and mills and noted the essential roadside services of taverns, ferries, and blacksmith shops.

Colles is one of those brilliant men who never get the recognition they deserve. He flitted from occupation to occupation, but usually called himself a civil engineer. He was the first to propose the Erie Canal and almost got the contract to build it. He invented a solar microscope, an early version of the telegraph, a mileage perambular—whatever that is—and, yes, a better mousetrap. However, he is remembered today as the pioneer American road map maker. There is also an excellent copy of the road maps in the Historical Society.

204A ❧ MASON LOCKE WEEMS

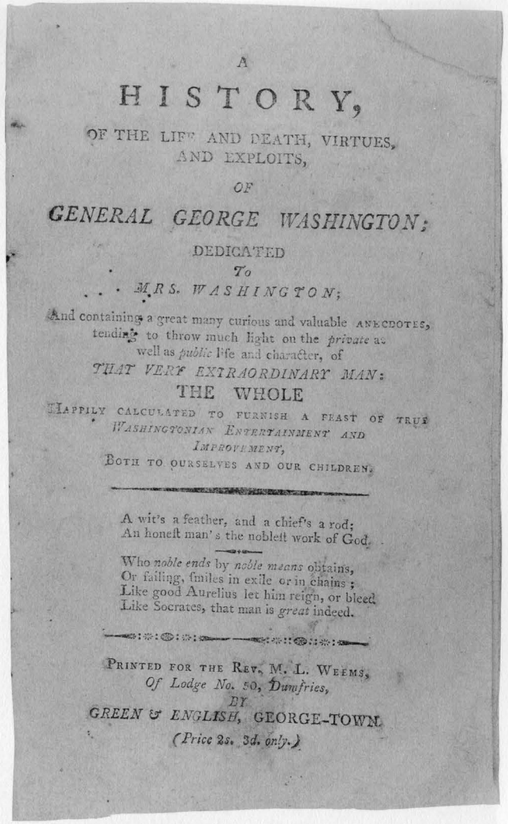
A History, of the Life and Death, Virtues, and Exploits, of General George Washington
Georgetown: Printed for the Rev. M. L. Weems, Green & English, [1800]
HISTORICAL SOCIETY OF PENNSYLVANIA

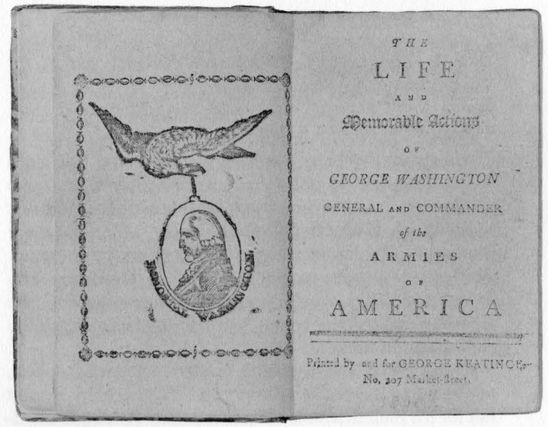
204B ❧ [MASON LOCKE WEEMS]

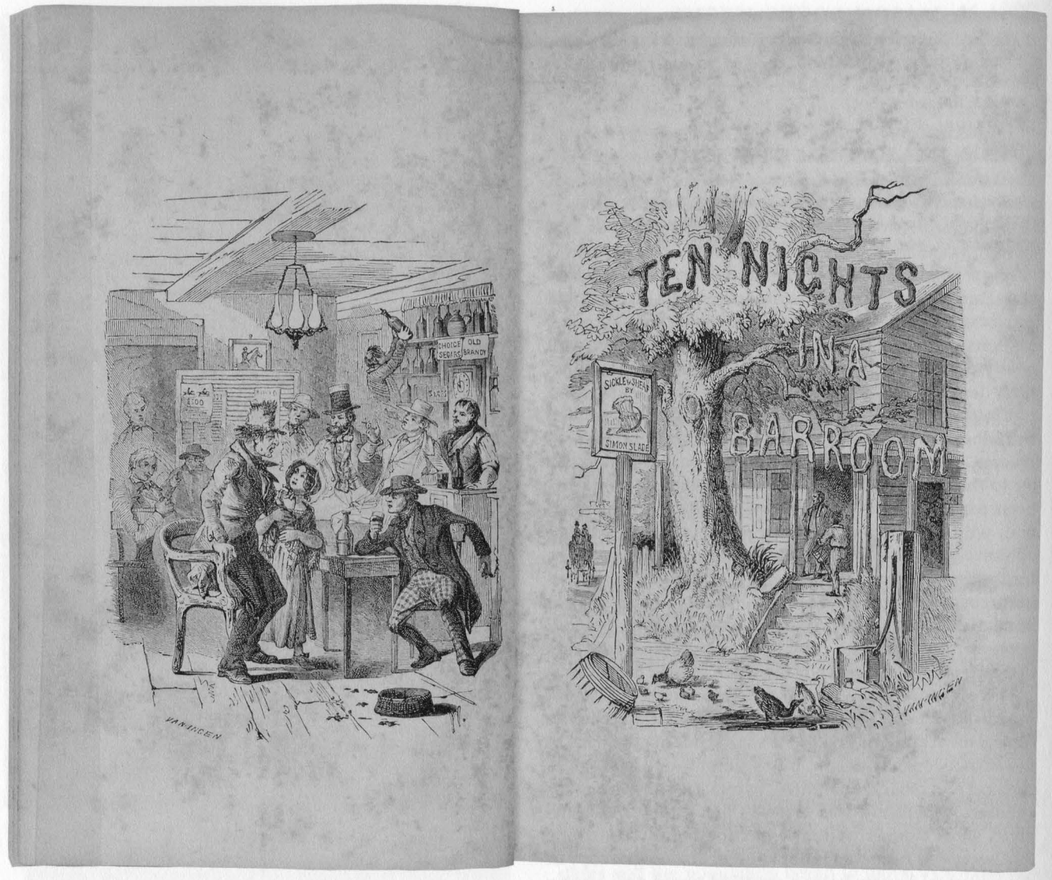
The Life and Memorable Actions of George Washington General and Commander of the Armies of America
[Baltimore:] Printed by and for George Keatinge, [1800]
HISTORICAL SOCIETY OF PENNSYLVANIA

"I've got something to whisper in your lug," the irrepressible Parson Mason Locke Weems wrote to the Philadelphia publisher Mathew Carey. "Washington, you know, is gone! Millions are gaping to read something about him. I am very nearly prim'd and cock'd for 'em." Indeed, after Washington's death there was a rush to engrave his likeness and put into print works praising him as a victorious soldier, the father of his country, and a model for youth. With zest, Weems, "patriot, pitchman, author and purveyor of morality to the citizenry of the early United States," as he has been recently described, collected anecdotes of the great man which he altered and enlarged upon as subsequent editions came off the press. The famous cherry tree story, for instance, did not appear until the 1806 edition issued in Augusta, Georgia; it was pure fabrication. Carey did not immediately succumb to Weems's salesmanship. He did, however, purchase the copyright in 1808, and for years thereafter the little biography remained a Carey bestseller.

There is considerable controversy concerning *The Life and Memorable Actions*. Did Weems write it? Did it precede the Georgetown edition? The text is similar but not identical to the acknowledged version, but is simplified, omitting the classical and biblical references, to make it more fitting for children. Whether it was Weems's first effort, an anonymous short biography from which he borrowed, or one that borrowed from him is not known. The unique copy in the Historical Society bears a scrawled pencil note stating that the little book was found in a house once owned by Washington. The Society bought it in 1910 and incorporated it into the William S. Baker Collection of Washingtoniana where it joined thirty-nine printings of the Georgetown version. A copy of the Georgetown edition is at the Rosenbach, and it and a good many other ones are also in the Library Company.


A
HISTORY,
OF THE LIFE AND DEATH, VIRTUES, AND EXPLOITS,
OF
GENERAL GEORGE WASHINGTON;
DEDICATED
To
. . . MRS. WASHINGTON;
And containing a great many curious and valuable ANECDOTES, tending to throw much light on the *private* as well as *public* life and character, of
THAT VERY EXTRAORDINARY MAN:
THE WHOLE
HAPPILY CALCULATED TO FURNISH A FEAST OF TRUE *WASHINGTONIAN ENTERTAINMENT AND IMPROVEMENT*,
BOTH TO OURSELVES AND OUR CHILDREN.
A wit's a feather, and a chief's a rod;
An honest man's the noblest work of God.
Who *noble ends* by *noble means* obtains,
Or failing, smiles in exile or in chains;
Like good Aurelius let him reign, or bleed
Like Socrates, that man is *great* indeed.
PRINTED FOR THE REV. M. L. WEEMS,
Of Lodge No. 50, Dumfries,
BY
GREEN & ENGLISH, GEORGE-TOWN.
(Price 2s. 3d. only.)





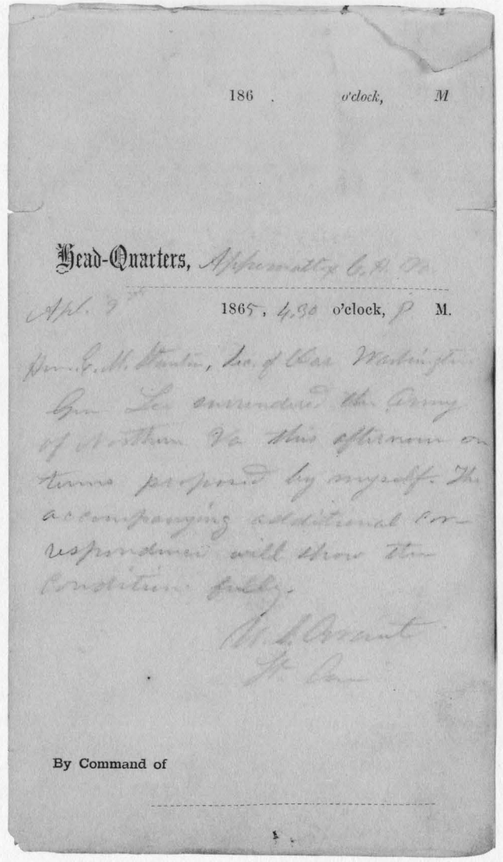
205 ❧ TIMOTHY SHAY ARTHUR

Ten Nights in a Bar-Room
Boston: L. P. Crown & Co., Philadelphia: J. W. Bradley, 1854
ATHENAEUM OF PHILADELPHIA

"Father, dear father, come home with me now, The clock in the belfry strikes one." Arthur did not write that—his contemporary Henry Clay Work did—but the theme is that of *Ten Nights*. What *Uncle Tom's Cabin* was to the antislavery movement, *Ten Nights* was to the temperance movement. On the front cover stamped in gilt is a bar-room scene with little Mary Morgan pulling on her father's arm and the legend, "Father come Home." Possibly as many as 100,000 copies sold by 1880.

Arthur, who was a prolific writer of popular novels, might today be merely an entry in a bibliography were it not for his melodramatic temperance tale. He single-handedly produced over five percent of all the volumes of fiction published in America in the 1840s, and by the eve of the Civil War over a million copies of his works were in print. But only a single one has survived in the memory of all but the specialist.

While the Athenaeum acquired Arthur's 1848 *Six Nights with the Washingtonians: A Series of Original Temperance Tales*, it ordered but few of his prolific output. The librarian favored the fiction and essays of men such as Cooper and Thoreau. Indeed, the last's *Walden*, published the same year as *Ten Nights in a Bar-Room*, was acquired by the Athenaeum within days of its publication. The library's copy of *Ten Nights* was a modern acquisition, secured as a representative of the Victorian moral novel. The area's largest collection of American Victorian novels is at the University of Pennsylvania, with the Library Company's in second place.



186 . o'clock, M

Head-Quarters, Appomattox C.H. Va.

April 9th 1865, 4.30 o'clock, P M.

Hon E.M. Stanton, Sec of War Washington

Gen Lee surrendered the Army of Northern Va this afternoon on terms proposed by myself. The accompanying additional correspondence will show the conditions fully.

U. S. Grant
Lt Gen

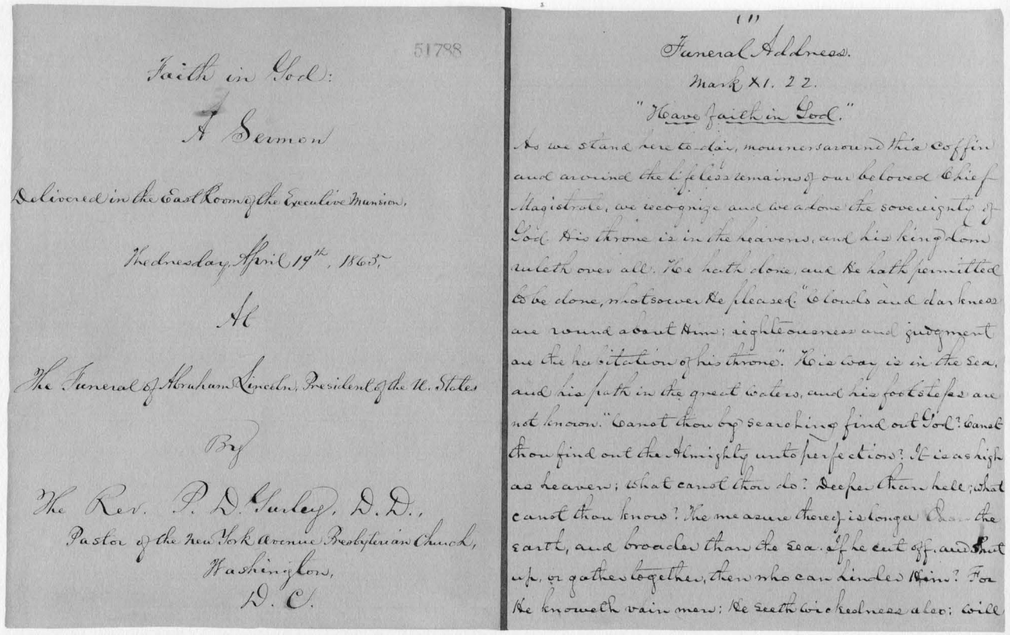
By Command of

206 ❧ ULYSSES S. GRANT

Autograph Draft of a Telegram to Edwin M. Stanton, Secretary of War
Appomattox Court House, Virginia, April 9, 1865
ROSENBACH MUSEUM & LIBRARY

The long and bloody war was ended. "Gen. Lee surrendered the Army of Northern Va. this afternoon on terms proposed by myself"; so the victorious Union general informed the Secretary of War. As Colonel (later General) Adam Badeau, Grant's military secretary, recalled it, after Confederate General Robert E. Lee surrendered to Grant in McLean's house at Appomattox Court House, the two Union officers walked out together. In the excitement Grant had forgotten to notify the War Department. He borrowed Badeau's field orderly book, sat by the side of the road, and in pencil scribbled off a telegram to be sent to his superior in Washington. The shabby black notebook contains the stirring news which that Palm Sunday set off joyous celebrations throughout the North.

The telegram was formerly in the collection of George C. Thomas, an early 20th-century Philadelphia collector of books and manuscripts. It is part of an impressive lot of Civil War documents at the Rosenbach. There is, of course, in the Historical Society a massive archive of material dealing with the struggle between the Blue and the Gray, and the contemporary pamphlet literature and regimental histories there and at the Library Company fill out the picture of the war and the men and events of the period.



Faith in God:

A Sermon

Delivered in the East Room of the Executive Mansion,

Wednesday, April 19th, 1865,

At

The Funeral of Abraham Lincoln, President of the U. States

By

The Rev. P. D. Gurley, D. D.,

Pastor of the New York Avenue Presbyterian Church,

Washington,

D. C.

51788

(1)

Funeral Address.

Mark XI. 22.

"Have faith in God."

As we stand here to-day, mourners around this coffin and around the lifeless remains of our beloved Chief Magistrate, we recognize and we adore the sovereignty of God. His throne is in the heavens, and his kingdom ruleth over all. He hath done, and he hath permitted to be done, whatsoever he pleased. "Clouds and darkness are round about him; righteousness and judgment are the habitation of his throne". His way is in the sea, and his path in the great waters, and his footsteps are not known. "Canst thou by searching find out God? Canst thou find out the Almighty unto perfection? It is as high as heaven; what canst thou do? Deeper than hell; what canst thou know? The measure thereof is longer than the earth, and broader than the sea. If he cut off, and shut up, or gather together, then who can hinder him? For he knoweth vain men: he seeth wickedness also; will

207 ❧ PHINEAS DENSMORE GURLEY

Original Autograph Manuscript of "Faith in God: A Sermon Delivered in the East Room of the Executive Mansion, Wednesday, April 19th, 1865, At the Funeral of Abraham Lincoln, President of the U. States"

Washington, April 19, 1865

PRESBYTERIAN HISTORICAL SOCIETY

"Probably no man since the days of Washington was ever so deeply and firmly enshrined in the very hearts of the people as Abraham Lincoln," the Reverend Dr. Phineas Gurley affirmed in his funeral sermon. "Nor was it a mistaken confidence and love. He deserved it—deserved it well—deserved it all."

Gurley was pastor of the New York Avenue Presbyterian Church in Washington. Although President Lincoln was not formally a member of any church in the Capital, he held a pew in Gurley's church, a congregation characterized in public sentiment as being anti-slavery and pro-union. Dr. Gurley became the President's pastor, serving both in personal religious matters and as advisor in such public affairs as military chaplaincy recommendations. When Lincoln's twelve-year-old son Willie died, Gurley was called to the White House to officiate for the first time in a White House funeral. Three years later he was summoned again to be with the President when he died, and then to conduct another funeral in the Executive Mansion.

In eulogizing the President, the minister emphasized Lincoln's noblest virtue as his abiding confidence in God in every circumstance. As the leader of his country had done, so his family and the nation must continue to "Have Faith in God." Dr. Gurley accompanied the family to Springfield, Illinois, and participated in the interment ceremonies there. He gave the manuscript of his funeral sermon to the Presbyterian Historical Society in 1866.

208 ❧ ANDREW CARNEGIE

Autograph Letter Signed to Joseph Wharton

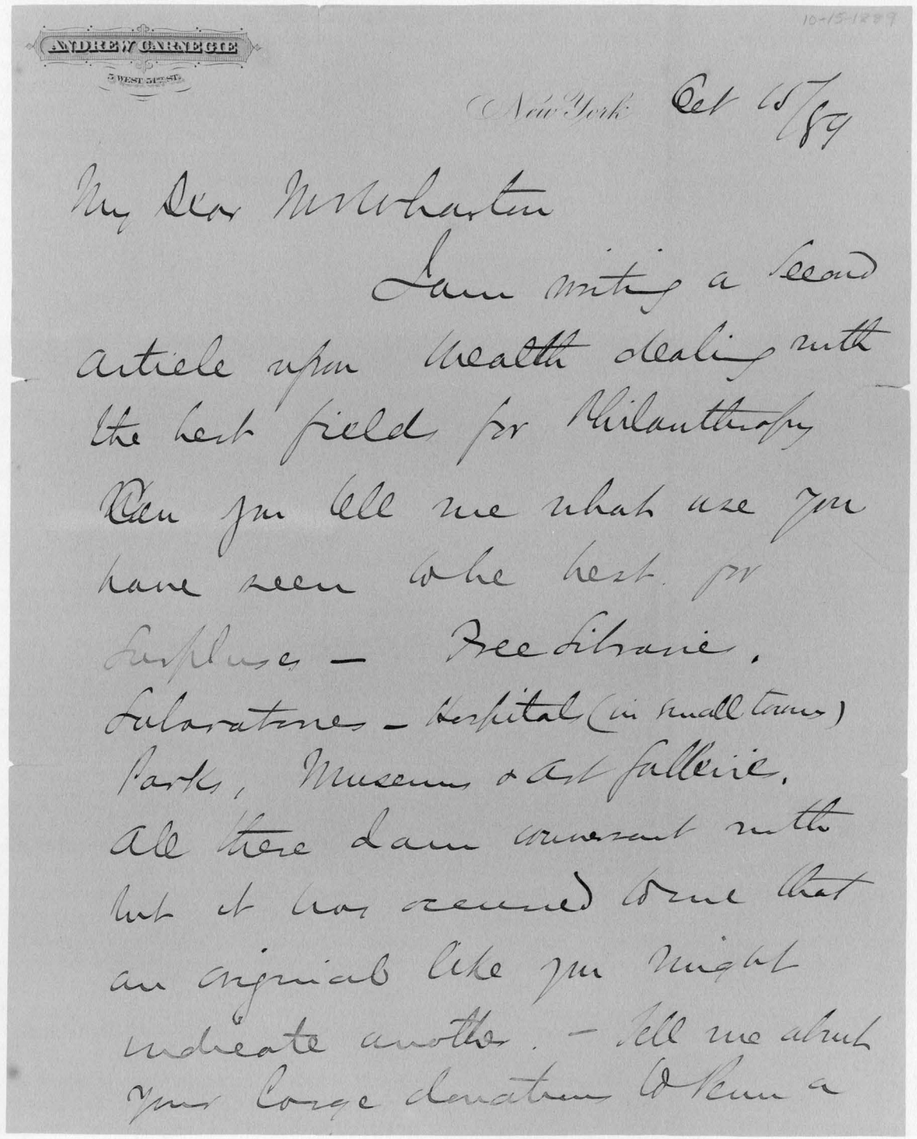
New York, October 15, 1889

SWARTHMORE COLLEGE

Carnegie, he of Carnegie Library fame, asked the Philadelphia industrialist for imaginative ideas for giving away money. In his famous essay, *The Gospel of Wealth*, Carnegie opposed inherited wealth and suggested that it was best for a rich man to give away his assets while he was still alive. A person of great means was but a trustee of his wealth, the Pittsburgh steel baron believed, and had no right to use it for selfish purposes. He told Wharton that he knew about the social investment of "surpluses" in libraries, laboratories, hospitals in small towns, parks, museums, and art galleries, and wondered if the Philadelphia Quaker had any other suggestions. He obviously knew of Wharton's gift to the University of Pennsylvania to establish the famous Wharton School of Finance and Commerce.

Wharton had begun his career as a clerk in a dry-goods store and, a scientist and metallurgist, built a fortune in the manufacture of zinc, nickel, and ultimately steel. He wrote extensively on economic and political matters and was a strong supporter of the protective tariff. Carnegie, too, rose from a humble position, that of messenger boy in a telegraph office, to found one of the largest steel companies in the country. But he was a man of paradoxes, a blend of radical and conservative. Three years after the letter was written a union strike was violently put down at the Carnegie Company's plant at Homestead. Carnegie saw some parallel in his own life to that of Wharton, also an "original" as his letter stated.

The letter comes from the Joseph Wharton Papers, given to the Friends Historical Library in 1970 by Catherine Morris Wright, a granddaughter of Wharton. It is but one of several collections of Quaker family papers that reflect business interests and philanthropy. Of course, there are other such holdings at Haverford and in the Historical Society.



ANDREW CARNEGIE

2 WEST 51ST ST.

10-15-1889

New York Oct 15 89

My Dear Wharton

I am writing a second article upon Wealth dealing with the best field for Philanthropy Can you tell me what use you have seen the best. for Surpluses — Free Libraries, Laboratories — Hospitals (in small towns) Parks, Museums & Art Galleries. All these I am warmed by but it has seemed to me that an original like you might indicate another. — Tell me about your Corge donation to Penn a

209 ❧ HENRY FORD

Typewritten Letter Signed to "Friend" [a Member of the Ford Peace Expedition]
On Board *S/S Oscar II*, December 11, 1915
SWARTHMORE COLLEGE

The man who made the Model T thought he could end World War I. In 1915, as war raged in Europe, Ford told the press that he had become a pacifist and would get the boys out of the trenches by Christmas. Jane Addams, founder of Chicago's Hull House, Rosika Schwimmer, the Hungarian feminist and pacifist, and the Woman's Peace Party had been trying unsuccessfully to interest President Wilson in promoting a conference of nonbelligerents. Ford's advocacy of peace placed the activists in a difficult situation; they appreciated the press coverage and monetary support for the conference, but distrusted Ford's simplistic and amateurish approach.

The Ford Peace Expedition was doomed from the start. Few luminaries accepted his invitation. Newspapers panned the trip. On board the Peace Ship delegates disagreed on whether to oppose Wilson's program for military preparedness. The letter Ford sent to his fellow-passengers was his attempt to justify the anti-preparedness stand and bring peace to the ship. Later, when war was still raging on Christmas Eve, Ford, disillusioned, went home. Nonetheless, a neutral conference did start in January 1916 with participants from the Netherlands, the Scandinavian countries, and the United States. The war intensified.

The Swarthmore College Peace Collection received records of Ford's expedition from various delegates. These materials, which are not official papers, include diaries, correspondence, statements, speeches, passenger lists, photographs, and publications. They are supplemented at Swarthmore by the records of the Woman's Peace Party and other peace organizations.

guests will still be my welcome guests to the end of the trip. I am very, very sorry that any misunderstandings should have occured or that any delegate should have denied me the benefit of the doubt to the extent of accusing me of "steam-roller" methods, but I am sure there has been nothing to shake our faith in the great humane purpose upon which we have set out, and I feel that the days still remaining to the voyage will do much to bring us all still more closely together and enable us to do our work with ever-increasing devotion.

Yours faithfully,

Henry Ford

DET FORENEDE DAMPSKIBS-SELSKAB
AKTIESELSKAB
SCANDINAVIAN-AMERICAN-LINE

Henry Ford on board S/SOscar II Dec.11,1915.

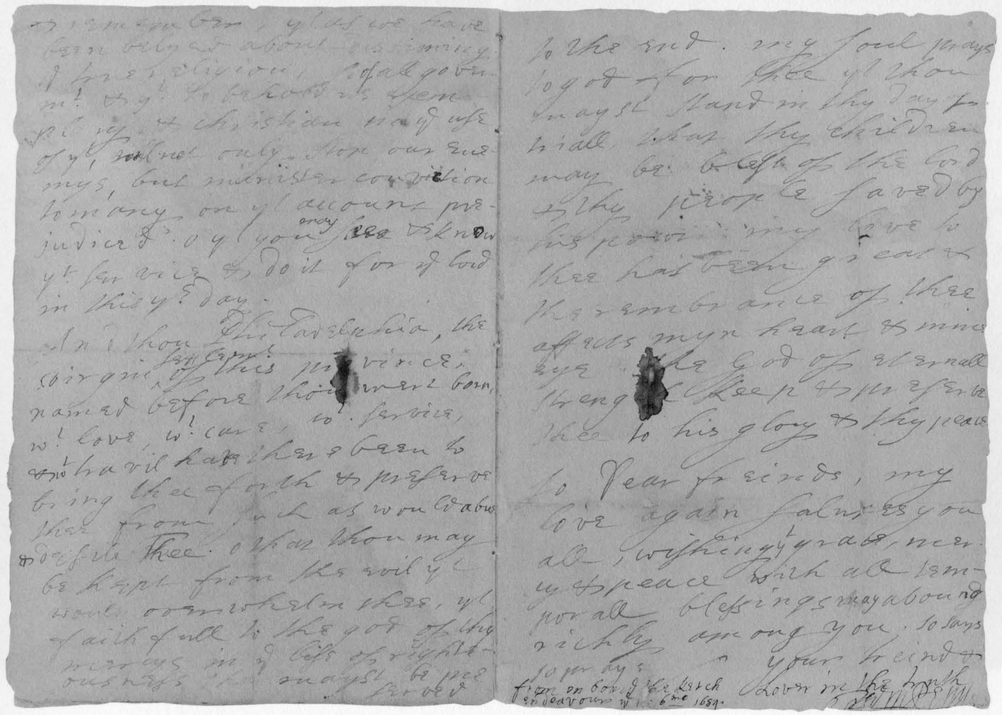
Dear Friend:

When I resolved to undertake this peace mission and invited guests to join the party, I said in my telegram, dated Nov. 24, "the time has come for a few men and women with courage and energy irrespective of the cost in personal inconvenience, money, sacrifice and criticism to free the good will of Europe that it may assert itself for peace and justice WITH THE STRONG PROBABILITY THAT INTERNATIONAL DISARMAMENT CAN BE ACCOMPLISHED."

In my letter of November 27 following the telegram (copy of letter inclosed) I said that the International Conference would be "further dedicated to the prevention of future wars through the ABOLITION OF COMPETITIVE ARMAMENTS."

During the week since we have been on board, we have tried to clarify and crystallize the purpose of the mission through addresses, study meetings and the like. Now that we are nearing Europe and the time approaches for us to take up our work more concretely, it was necessary to begin organizing for the final aim of selecting the delegates who, with the delegates elected from other neutral countries, shall constitute the Neutral Conference. During

Philadelphiana



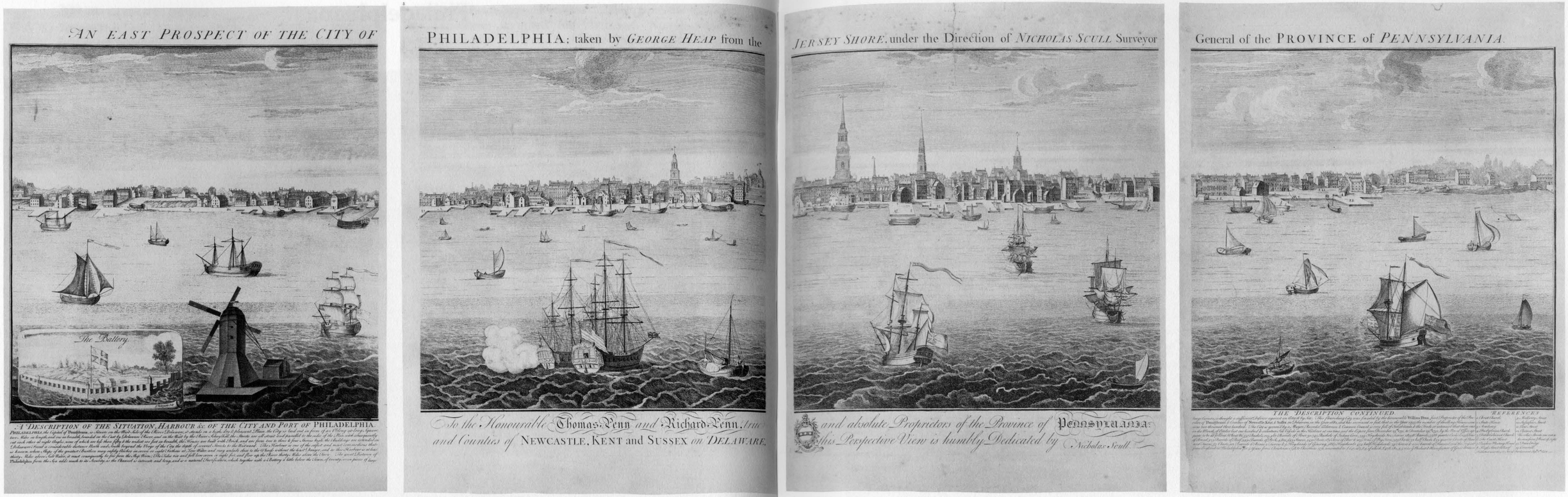
210 ❧ WILLIAM PENN

Autograph Letter Signed to Thomas Lloyd, James Claypoole, and Others
Aboard the Endeavor, [August] 12, 1684
HISTORICAL SOCIETY OF PENNSYLVANIA

"And thou Philadelphia, the virgin settlem[en]t of this province, named before thou wert born," Penn wrote to a number of the weighty Friends of Pennsylvania, "w[ha]t love, w[ha]t care, w[ha]t service, & w[ha]t trav[a]il have there been to bring thee forth & preserve thee from such as would abuse & defile Thee." The letter was the proprietor's farewell to his province, as he took ship for England to defend his lands from Lord Baltimore's competing claims. Penn hoped that the combination of piety and politics in his message would be communicated to the Quaker meetings in Pennsylvania. He was not to return there for fifteen years, and the peace he hoped for was submerged in bickering that would plague Penn the rest of his life.

The threat that Baltimore's claim represented was serious; had his suit been upheld, most of present-day Philadelphia would be in Maryland. The province that Penn sought to defend was still in its infancy, and many problems remained to be settled. Upon his departure the proprietor appointed no deputy governor, but trusted in the good offices of Thomas Lloyd and ten other Pennsylvanians, to whom he evenly distributed the province's governance. The plan did not work; the colony was leaderless and soon split into antagonistic factions. It is, nevertheless, a tribute to Penn's travail in England that his "virgin settlement" survived and prospered.

The manuscript of Penn's "Prayer for Philadelphia" has long been known. It remained in the possession of Penn's descendants in England. In 1961 the Historical Society purchased the document with funds generously provided by the Philadelphia Electric Company. The letter has become part of a very large archive, the Penn Papers, one of the most important holdings of the Historical Society. There are also significant, but not so extensive, Penn documents at the Philosophical Society, and a few at Haverford.



211 ❧ NICHOLAS SCULL & GEORGE HEAP

An East Prospect of the City of Philadelphia
Engraving, [London:] Published according to Act of Parliament, 1754
HISTORICAL SOCIETY OF PENNSYLVANIA

It has been called the "most ambitious effort at picturing an American city made before the Revolution." The almost seven-foot long print in four sections well merits that accolade. Its period of gestation was long. In 1750 Proprietor Thomas Penn wrote to Richard Peters, secretary of the Governor's Council, asking that he find an artist to make a view of the city. It would be a miserable effort, Peters warned Penn, "for want of steeples." Several artists tried, but failed to make a satisfactory picture. Finally George Heap, artist and quondam surveyor, decided to make his own drawing of Philadelphia, have it engraved, and, with Nicholas Scull as co-publisher, sell prints of the resulting plate. On his way to England to have the engraving made Heap died.

Scull, a relative of Heap and surveyor-general of the province, bought the drawing from Heap's widow. At this juncture, however, Penn protested; he wanted the view so he could produce engravings for his own purposes. After some exchange of letters, the drawing was sent to him in England. Penn engaged Gerard Vandergucht to engrave and print the *Prospect*; it was completed in June 1754. The proprietor retained fifty of the 500 sets produced; the rest were sent off to Philadelphia. Alas, Scull's name had been misspelled. It and several other errors were corrected and a second issue pulled, almost all of which went to America. This is one of those. The *Prospect* was, indeed, a prospective view; in order to overcome Peters's original fears, the steeple of Christ Church, not yet built, was pictured from Robert Smith's drawings.

The Historical Society's copy, still in its original four sheets, is a prime example of what Nicholas B. Wainwright called "the most distinguished of all prints of the city of Philadelphia in terms of age, rarity, and historic importance." The examples at the Athenaeum and the Philosophical Society are of the first state.



South East CORNER of THIRD, and MARKET Streets.
PHILADELPHIA.

212A ❧ WILLIAM RUSSELL BIRCH
The City of Philadelphia, in the State of Pennsylvania North America; as it appeared in the Year 1800
Springland Cot, near Neshaminy Bridge, 1800
ATHENAEUM OF PHILADELPHIA

212B ❧ WILLIAM RUSSELL BIRCH
"State House Garden, Philadelphia"
Watercolor, [Philadelphia, 1798]
LIBRARY COMPANY OF PHILADELPHIA

If you want to get the feel of an 18th-century American city, you have to take William Russell Birch's book of views as your guide. It is the earliest series of American town views published, the only comprehensive cityscape of the Federal era. These are the streets Washington walked; by these buildings the members of the Congress of the United States passed back and forth from lodgings to meeting rooms. Birch arrived from England in 1794 and made his living teaching drawing and making miniature portraits. Feeling that there should be a pictorial record of the nation's capital, he began to paint watercolors of its major streets, public buildings, churches, and residences. "I superintended it, chose the subjects, instructing my Son in the Drawings, and our Friend Mr. Seymour in the Engravings," he wrote. Nonetheless, almost all the plates, dated 1798 to 1800, state that they were drawn and engraved by "W. Birch & Son."

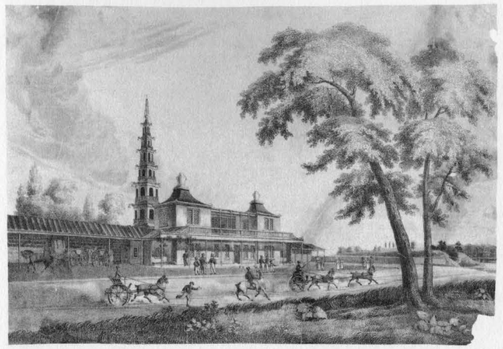
This volume, as it sold in boards for $28 and in leather for $44.50, consisted of an engraved title, printed statement with a table of contents, plan of the city, and, including the frontispiece, twenty-seven hand-colored engraved views, followed by a list of subscribers. Birch secured more than 200 subscribers. One of these was Thomas Jefferson; according to Birch's unpublished autobiography, "during the whole of his presidency, [it] laid on his sopha . . . till it became ragged and dirty, but was not suffered to be taken away."

The Athenaeum copy, one of two there, is one of the cleanest and brightest known, perhaps matched by that at the Free Library. Of course, the Historical Society has a copy and the Library Company a set of the plates in many states and issues. A second edition was published in 1804



with additions and changes, another in 1809, and then so often were the images restruck, copied, and pirated that people who had never visited Philadelphia saw the city as Birch had depicted it.

If copies of the engraving are not uncommon in collections of Americana, the original watercolors are downright rare. Between them the Historical Society and the Library Company have the only eight known. The "State House Garden" shows the gate to the State House (now Independence) Square on Walnut Street. The gate and the high wall were removed in 1811.



213 ❧ HUGH BRIDPORT & WILLIAM B. LUCAS

The Pagoda and Labyrinth Garden. Near Fairmount Water-works, Philadelphia

Lithograph, Philadelphia: Printed by William B. Lucas, 1828

HISTORICAL SOCIETY OF PENNSYLVANIA

Although the artist Bass Otis had experimented with lithography in 1818, it was not until ten years later that Lucas, owner of a picture-framing store on South Third Street, made that medium commercially successful in Philadelphia. His print of the Chinese Pagoda after a drawing by Bridport is the earliest known lithograph of a Philadelphia scene. Lucas's career as an independent publisher lasted only a few years. Shortly after he issued this print he joined with David Kennedy to form the lithographic firm of Kennedy and Lucas, which continued until 1835.

A native Englishman, Bridport settled in Philadelphia in 1816 and began exhibiting at the Pennsylvania Academy of the Fine Arts the following year. He is described as a portrait and landscape painter, engraver, lithographer, and architect. In that last role, in collaboration with John Haviland, he published in 1818–21 the three-volume *Builder's Assistant*, which made the Greek orders available for the first time in an American design book. It was Haviland who designed the pagoda for the entrepreneur Peter Arrell Browne, who a year before the exotic building opened in July 1828 had seen the completion of the Philadelphia Arcade on Chestnut Street, also by Haviland. That building, inspired by London's famous Burlington Arcade, was an unsuccessful venture. The bizarre 100-foot-high pagoda and pleasure garden, just east of the Fairmount Waterworks, was too far out of town to attract sufficient patronage; it, too, failed. Its promoter was mocked by his fellow-citizens by being referred to as "Pagoda Arcade" Browne.

No American city produced so many lithographs of views, urban scenes, and buildings as did Philadelphia's printmakers in the 19th century. No collections of those lithographs are equal to those of the Historical Society and its neighbor, the Library Company. Yet, the Philosophical Society has another example of the Bridport-Lucas print. There are good, but not such extensive holdings, of Philadelphia views in the Free Library and the Atwater Kent Museum.

214 ❧ JOHN RUBENS SMITH

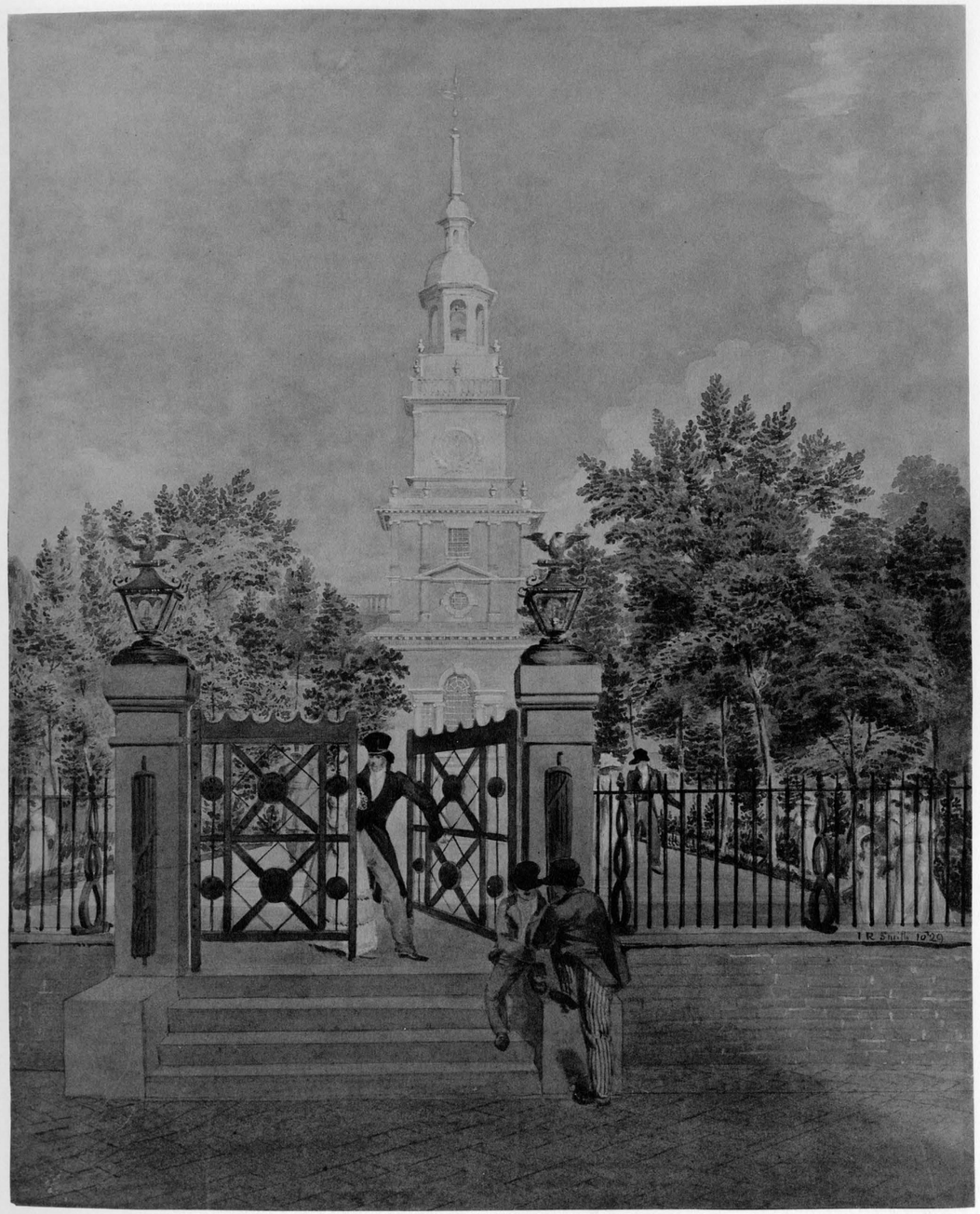
View of the State House (Independence Hall) from Walnut Street

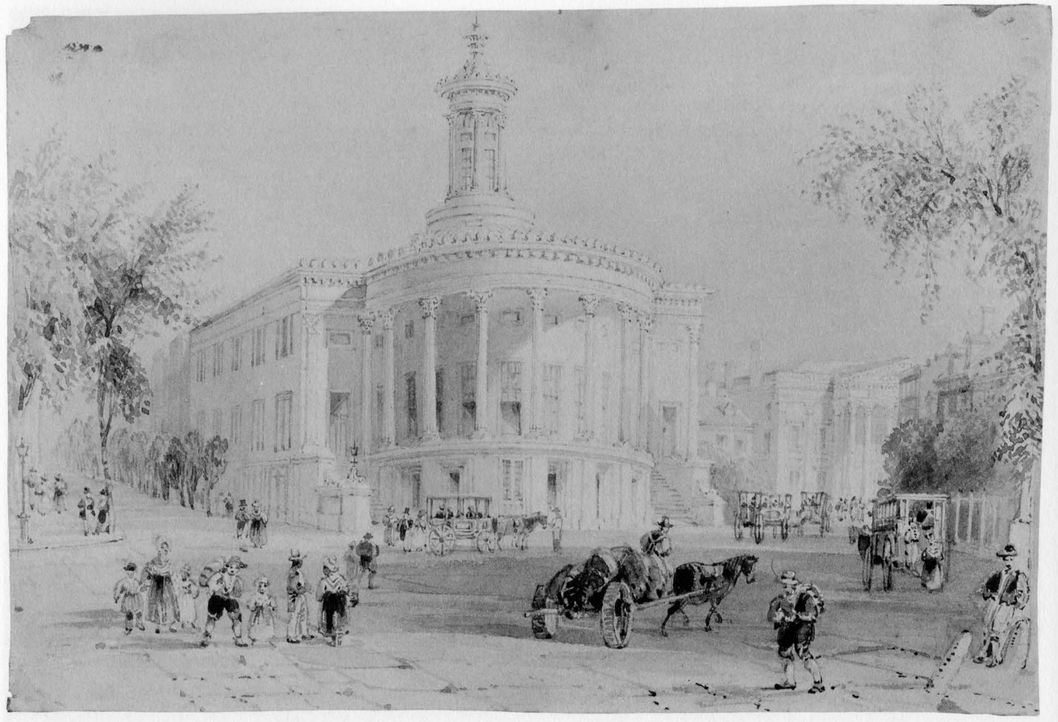
Watercolor, 1829

BRYN MAWR COLLEGE

A tower and steeple were added to the State House (Independence Hall) in 1750–53 to house the bell ordered to celebrate the province's jubilee. In 1781, its wooden steeple—weathered and unsafe—was torn down. It took Philadelphia's City Councils almost half a century to do anything about replacing it. Finally, the leading local architect, William Strickland, was commissioned to design a new steeple. It was completed in 1828. The present watercolor painted the following year is the earliest known finished drawing of the building with its new and most striking architectural feature. The drawing also shows the Square and the handsome Walnut Street gate, long one of the sights of Philadelphia.

The artist Smith was a Londoner who studied at the Royal Academy, where he exhibited regularly from 1796 until he emigrated to the United States in 1809. Smith worked in many cities along the Eastern seaboard and painted many views of the American scene, quickly establishing himself as an extremely capable watercolorist. This drawing of the State House was first shown at the 1831 Annual Exhibition of the Pennsylvania Academy of the Fine Arts. It is in Bryn Mawr's Adelman Collection.





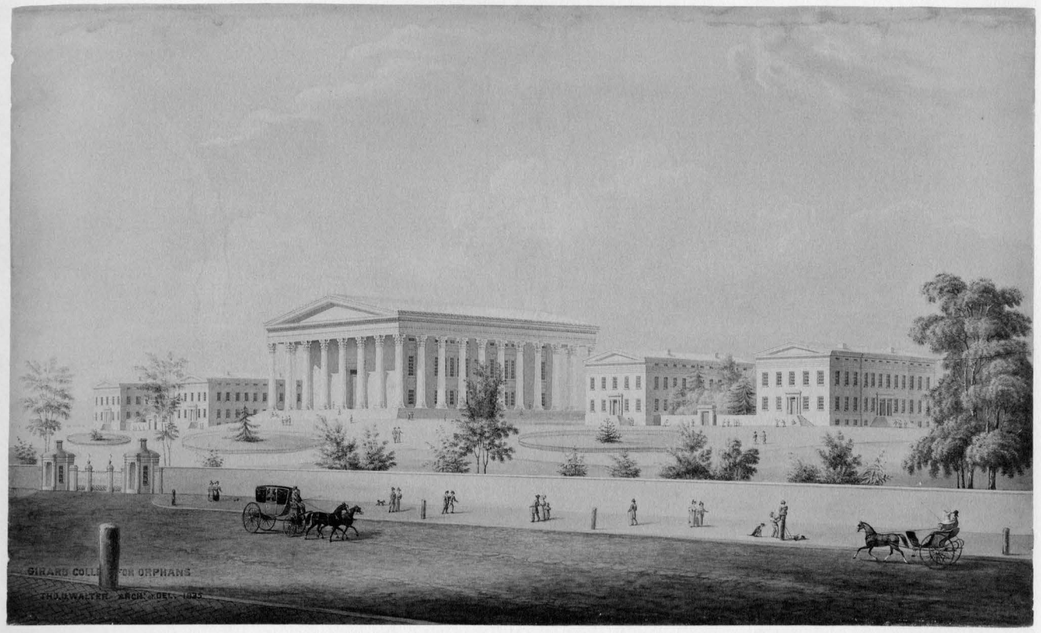
215 ❧ WILLIAM HENRY BARTLETT

"The Exchange and Girard Bank"
Sepia ink, [ca. 1836]
BRYN MAWR COLLEGE

The Merchants' Exchange was the nerve center of the city's commercial life and its transportation system. William Strickland, Philadelphia's foremost classical architect, designed the building which was finished in 1834. Strickland has been called by Talbot Hamlin "the most brilliant and original designer of the entire Greek Revival movement." The lantern which dominates the roof of the Exchange was modeled after the Choragic Monument of Lysicrates in Athens. For half a century the building housed the Chamber of Commerce, Post Office, and numerous lesser business establishments. The City Railroad passed in front of it and horse-drawn omnibuses left from there. It yet stands, one of the great creations of early American architecture.

To the right of the Exchange is the original Bank of the United States, known after 1812 as the bank of Stephen Girard. Built in 1795–97 after the designs of Samuel Blodget, Jr., it was based on the Dublin Exchange. It is the oldest bank building in the United States. When it was completed late in December 1797, the *Gazette of the United States* sang a paeon of praise of "the novel and enchanting scene of a truly Grecian Edifice, composed of American white marble." Its imposing portico of Corinthian columns is still one of the sights of the city.

The drawing was made during the English artist Bartlett's visit to the United States in 1836 when he went around the country sketching landscapes and city scenes. The drawing of the Exchange was engraved by S. T. Davis and was published, as were Bartlett's other views, in N. P. Willis's *American Scenery* at London in 1840. The Bartlett Exchange is one of a number of Philadelphia views in various media in Bryn Mawr's Adelman Collection.



216 ❧ THOMAS USTICK WALTER

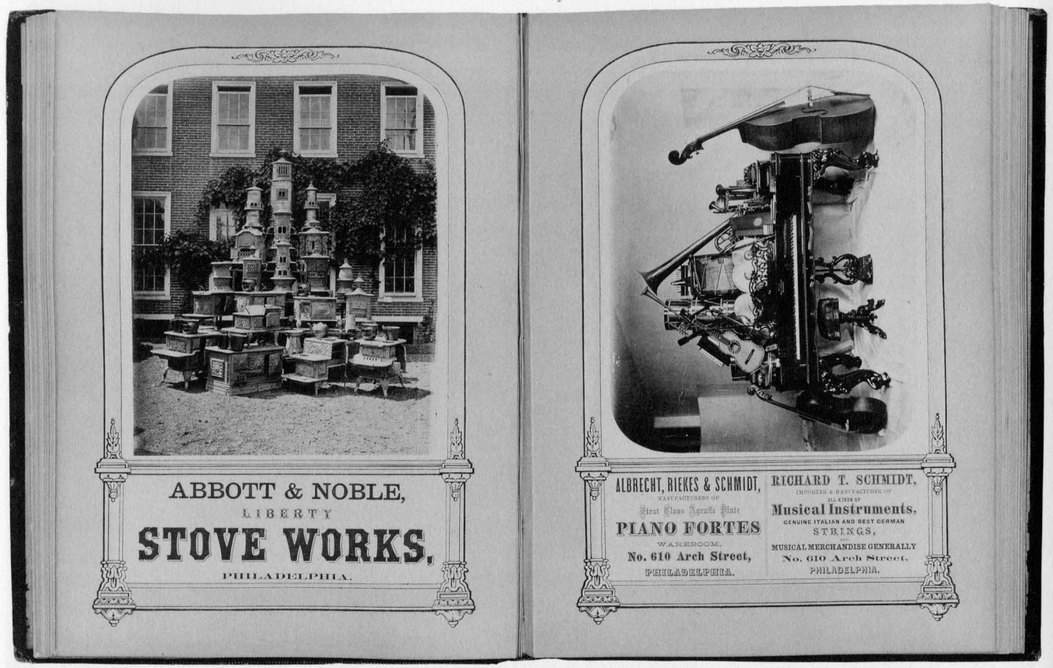
"Girard College for Orphans"
Ink and watercolor, 1838
ATHENAEUM OF PHILADELPHIA

For the first time in American history a major building was erected with funds supplied by the charitable bequest of a single individual. Stephen Girard was reputedly the richest man in the United States. By will he established a school—it was a bit pretentious to describe it as a college—for poor, white, male orphans. Those restrictive adjectives have been eliminated by 20th-century litigation. Fortunately, the endowment's main source of income was from the coal lands Girard had bought, and as the plans for a building and a curriculum were being formulated coal was king.

An architectural competition was held and was won by Philadelphia-born Thomas U. Walter, who had been trained as a bricklayer and began to practice architecture in 1831. In the Athenaeum is Walter's original 1832 design for Girard College. Of it Nicholas Biddle, who was chairman of the Building Committee and would soon have Walter remodel Andalusia, remarked that it was "for a large, showy building, wanting simplicity and purity, but not ill adapted to please others." On March 28, 1833, Walter was elected architect for the Girard project with a salary of $2,000 a year. Shortly thereafter, Biddle took control of the design and had the architect transform the central building into a temple with a row of columns on all four sides. Walter had gained local attention with his gothic-style Moyamensing Prison, but it was Girard College, called "the last word in American Greek Revivalism and unquestionably its grandest monument," that brought Walter national recognition. In every sense the main building, with its simple flanking pairs of dormitories, was a milestone in the development of American architecture.

The watercolor was made to be reproduced as an engraving in an edition of 1,000, given by the College to Walter to distribute as he pleased. An engraved copy of it was used as the frontispiece of Mrs. L. C. Tuthill's *History of Architecture*, the first popular work on the subject published in America. Walter gave a copy of it as a wedding present to his second wife.

The Athenaeum's collection of Walter plans and drawings is massive; there is none comparable elsewhere.



217 ❧ WENDEROTH, TAYLOR & BROWN

Gallery of Arts & Manufacturers of Philadelphia
Philadelphia, [1871]
LIBRARY COMPANY OF PHILADELPHIA

Can photography sell merchandise? That was the question the Philadelphia photographers, Wenderoth, Taylor & Brown, asked themselves. Photography had become more than portraiture and pictures of buildings as it headed into its third decade. Geologists, explorers, physicians, and police were finding ways to use it. Why not purveyors of perfume and manufacturers of musical instruments?

The photographers, whose studio at 914 Chestnut Street was in the middle of Philadelphia's business district, tested the sales appeal of their wares by taking pictures of those of others: bouquets of feather dusters, precarious displays of musical instruments, boxes, and books. Their experimental business directory had a total of fifty-six views, including seventeen still-lifes—a record of the transient folk art of sales display—and thirty-nine shop interiors and facades. All were handsomely presented in an embossed morocco binding.

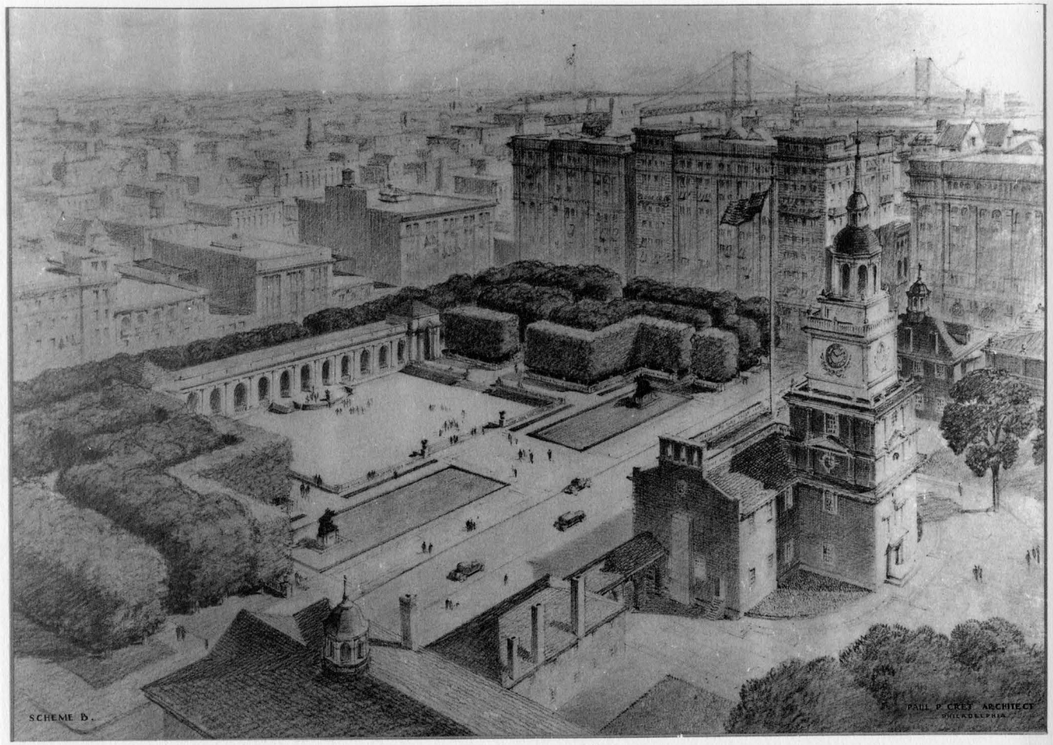
Together with *Colton's Atlas* of 1856, the *Gallery of Arts & Manufacturers* is one of the early masterpieces of American advertising. No copies of *Colton's Atlas* survive intact; ravished of their colorful lithographs, they have become extinct. There are two copies of the present work in private hands; this is the only one in an institution, and here stands as representative of the Library Company's important collection of 19th-century Philadelphia photographs. It was donated in 1984 by S. Marguerite Brenner, the widow of collector Walter C. Brenner.

218 ❧ EVENING BULLETIN

The Fire at the Pennsylvania Railroad's Broad Street Station
Photograph, Philadelphia, June 11, 1923
TEMPLE UNIVERSITY

One of Philadelphia's most spectacular fires was the blazing inferno that destroyed the train shed of the Pennsylvania Railroad's main city terminal across from City Hall. For half a century the fire at the Broad Street Station—the building was actually at West Penn Square and Market Street, not Broad Street—remained vivid in the memory of Philadelphia's firemen and the public. The huge arching, sixteen-track trainshed, its power plant and equipment, rolling stock, and neighboring buildings were destroyed or damaged. Amazingly, on June 13, about thirty-six hours after the fire was put out, some service was restored. The station had been opened in 1881, enlarged a dozen years later by Frank Furness and Allan Evans, and demolished in 1952–53 along with its westward-stretching brick viaduct, the "Chinese Wall."

The picture was taken by a staff photographer of the city's *Evening Bulletin*, the popular newspaper of "Nearly Everybody Reads the Bulletin" fame, which ceased publication in 1982. The photograph comes from the archives of the *Bulletin*, now at Temple. In its care also are the photographic archives of the *Philadelphia Inquirer* and the news films of ABC's affiliate Philadelphia television station. The pictorial history of Philadelphia has been well and intelligently preserved not only at Temple but also in the extensive drawing, print, and photograph collections of the Library Company, the Free Library, and the Historical Society, where are the archives of the defunct *Philadelphia Record*. There is relevant material to be found as well at the Athenaeum and the Atwater Kent Museum.



219 ❧ PAUL PHILIPPE CRET

"Proposed Extension of Independence Square Philadelphia"
Pencil drawing, [Philadelphia, ca. 1940]
ATHENAEUM OF PHILADELPHIA

Once upon a time—and it was really only three and a half decades ago—the blocks north of Chestnut Street between Fifth and Sixth were a jumble of office buildings, stores, and lofts. The front of Independence Hall was just another building on a somewhat rundown street. Like sugar plums, the idea of creating a park, a vista, and ambience worthy of the importance of the national shrine had danced in the heads of imaginative Philadelphians.

One of these imaginative persons was the architect Paul Cret, who was in the early 20th century one of the most influential architects in Philadelphia. Born in France, he studied at the Ecole des Beaux-Arts in Lyons, where he won the Prix de Paris which enabled him to move to the capital city and attend the prestigious Ecole there. In 1903 he was persuaded to move to Philadelphia and become the Professor of Design at the University of Pennsylvania, an appointment that placed him in a position to influence a generation of students. His Beaux-Arts stamp could be seen long after they graduated and dispersed in various parts of the world.

Cret's own projects were largely non-residential; the monumentality of his designs was better suited to public structures. From 1923 to 1945 he was consulting architect for the American Battle Monuments Commission through which he was able to shape the image of the United States that was projected abroad. It was during this period that Cret prepared two studies for extending an esplanade opposite Independence Hall. This is one of those, both of which were gifts to the Athenaeum of Robert L. Raley in 1976. The major body of Paul Cret manuscripts and drawings is at the University of Pennsylvania. The present Mall, not based on Cret's drawings, was begun in 1953, the same year the Philosophical Society published *Historic Philadelphia*, which was a major influence in creating an interest in the Old City and its buildings.

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